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THE

# LEILA FLETCHER PIANO COURSE

INCLUDES REMOVABLE KEYBOARD CHART AND PROGRESS PAGES

*Interest is the  
Greatest Educator*

BOOK

1

THE LEILA FLETCHER PIANO COURSE - BOOK ONE

To remove chart from book  
cut or tear out from centre fold

# NOTES AND KEYBOARD CHART

for the Leila Fletcher Piano Course

Right Hand

Left Hand

MIDDLE C



Bend on this line

Copyright © 1950 & 2001  
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MIDDLE C

E F G A B C D E F G A

Finger 5 4 3 2 1 2 3 4 5

Directions for cutting out chart, and placing it on the piano keyboard: First, cut off all of this grey shaded part, and with it, the white outside margin. Second, bend chart forward at right angles on the line indicated so that the music staff is upright. Now place the chart on the piano keyboard just back of the black keys, so that Middle C on the chart corresponds with Middle C on the piano, and the tabs naming the piano keys lie flat along the white keys.

THE

# LEILA FLETCHER PIANO COURSE

*Tried, Tested and True by millions and millions of students!*

## FOREWORD

The Books of the Piano Course are numbered consecutively, not to represent the various grades in music, but as a presentation of a continuous course in music education. The Piano Course is designed to meet the requirements of the average pupil, and is graded to allow the average pupil to make sound, steady progress, and to enjoy the immediate satisfactions of fluent reading. The material used in the course has been tested by actual experience in teaching large numbers of students, and the results from its use are: 1. Greater interest in music study. 2. Better musicianship, and 3. Fewer students who discontinue music study through loss of interest or through discouragement.

The Study of Music should be a delightful experience. Almost every child comes to their first lesson with happy anticipation. The use of suitable musical material, logically presented, will undoubtedly advance the pupil's interest in music.

The Piano Course is dedicated to a four-fold purpose: the development of the ability to read music fluently and interpret it artistically, the establishing of a sound and comprehensive piano technic, the nurturing of the creative musical talent, and the fostering of a lasting appreciation of music.

Editor: Debra Wanless

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A CD recording is available for all tunes in this book. The recording features both practise and fully orchestrated accompaniments tracks. Some tunes are available as free downloads in MP3 format from our website.

**BOOK**

**1**

# THE LANGUAGE OF MUSIC

## MUSIC SHOULD BE LEARNED AS A LANGUAGE IS LEARNED:

by listening, by singing and playing easy songs and pieces, and as education progresses, by learning the grammar of music.

Each new fact should be presented **MUSICALLY** before being explained technically. For example: the pupil should learn to *play several major scales* before being taught *the pattern of tones and semitones* by which the major scale is constructed. In this way, the ear is trained and becomes the guide. This is most important - and especially so for the musically gifted pupil. It is of course, the method by which we learn our native language:

the child listens to simple words and short phrases, and learns by imitation to say these words and phrases: later, speech becomes fluent and the child is taught to read and write easy words in short sentences; then, as their reading and writing progresses, they begin the study of grammar. In teaching music, this is the method we must use, if we are to give the tonal memory and imagination the opportunity to flourish. Theoretical explanations must *follow* music-making wherever possible, and not precede it.

## THE FIRST LESSONS OUTLINED

In the following Lesson-Procedure Outline, the material is not divided into separate lessons, as the number of difficult musical facts that can safely be taught at any one lesson varies with different pupils. The teacher will need to consider the age and development of the pupil, the adaptability, the musical background, and so on. Class teachers too, will have definite limitations in lesson planning: the number of pupils in the class, the amount of time allotted for the lesson,

the age of the pupils plus previous musical experience, must all be considered. It is advisable that the instructor decides how much to teach at a lesson. For the beginning lesson, the first three points will be sufficient for some pupils; others may learn five points, and again others even more, but it is better to **GO SLOWLY** at the beginning, as it takes time and some repetition to establish new musical facts and good playing habits.

- 1- Teach D on the Keyboard.  
(Between the TWO black keys.)
- 2- Teach the finger - numbers: 1, 2, 3, 4, 5.  
(Use the rhyme on page 8 for this.)
- 3- Teach BY IMITATION "The Sun Rising in the Morning" page 4  
(Played on two D's.)
- 4- Teach BY IMITATION "The Birds Began to Sing," page 5  
(Played on the TWO BLACK KEYS.)
- 5- On the Keyboard, teach C, D, E.  
(D is already known, C, D, and E are the three white keys that touch the TWO black keys. "*C, D, E, the melody rising.*")
- 6- Teach BY IMITATION "The Breeze." page 5.  
(Played on the two groups of black keys.)
- 7- On the Keyboard, teach F, G, A, B.  
(F, G, A, and B are the four white keys that touch the THREE black keys.)
- 8- Show the piano - key diagram with the letter-names of the keys on page 6, so that the pupil can refer to it at home when necessary.
- 9- On the Keyboard, review keys C, D, E, and teach BY IMITATION "The March Hare," page 5.
- 10- On the Keyboard, teach C, B, A.  
(Going downwards from C. "*C, B, A, the melody falling.*")
- 11- Teach BY IMITATION "Stormy Weather." page 5.
- 12- Next, teach the C-D-E and C-B-A Exercises, page 5, BY IMITATION. Do not show the pupil the notes.

- 13- Show the pupil how to cut out the KEYBOARD CHART, (first detach chart from inside of book cover), and how to place it on the piano keyboard. Stress MIDDLE C - near the piano manufacturer's name.
- 14- Now teach "Setting up Exercises" and "Here We Go!" on page 9, using the NOTES. These two exercises are for co-relating NOTES and KEYS; do NOT count.
- 15- Show the pupil the one-count note, and the two-count note, page 10.
- 16- Teach "The Flyer" page 10, from the NOTES. When the pupil can play it fairly well, play the duet part with the student, to emphasize rhythm. (The second parts should generally be played *lightly and rhythmically*; the pupil hears both harmony and rhythm much better when their own solo part stands out.)
- 17- "The Flyer" and all pieces following, should be learned *from the notes* in three ways:
  - a) Playing and saying the letter-names.
  - b) Playing and counting aloud. (The pupil should say the counts, softly, rhythmically, in a rather staccato or detached manner. Never allow a pupil to *sing the counts!* )
  - c) Playing, and singing or saying the words of the text.

## Note:

Teachers who wish to use less rote-playing at the beginning may omit "The March Hare" and "Stormy Weather" in point 9 & 11. These may be taken up later.

REVIEW past lessons regularly. By reviewing, the pupil learns to play up to the time and with expression; the notes on the staff become familiar; they gain keyboard facility, and technique improves. The review work should be far enough back that the pupil has not been practising it for about two weeks.

MEMORIZING is one of the very best forms of musical training. Memorizing should begin with the first pieces. Each lesson assignment should contain a small piece of memory work.

A SECOND PART (duet part) has been provided for several pieces in the book, as an aid to the pupil in hearing the harmonic background *that an experienced player hears in ones mind when playing a melody or scale*. The use of a Second Part will enrich the pupil's experience, and will improve the feeling for rhythm, harmony, phrasing and inflection. The Second Part should be used ONLY when the pupil can play the right notes, with the right fingers, at a fairly steady tempo. The pieces are primarily SOLOS, but may be used either as solos or duets. Pedal may be used with the Second Part, at the player's discretion.

BEGINNERS should practise not longer than ten minutes at a time. More will be accomplished in this way. The young pupil concentrates better in short periods. Accomplished musicians find they get better results by practising in short periods, with an interval of change or rest between practice sessions.

## ROTE PLAYING

THE PIECES PRESENTED HERE, TO BE TAUGHT BY IMITATION, ARE PERHAPS THE MOST VALUABLE PART OF THE BEGINNER'S PIANO BOOK.

ROTE PIECES are valuable because, in playing them, the pupil has only two things to think of: the SOUND (tone) being produced, and the simple mechanics of PLAYING the piano keys. If a pupil BEGINS by playing with a soft, clear, pleasing tone, and by LISTENING to the VERY FIRST notes played, it will not be difficult for the student to continue to produce good tone when they progress to playing from the printed notes.

If, however, the pupil begins by playing with attention focused upon the intricacies of musical notation, *the student will not be so able to hear the tone they produce* because they will be too fully occupied with note-reading, finding the right keys, using the right fingers, and counting the note-values.

THE TIME TO TEACH A PUPIL TO LISTEN-WHEN-THEY-PLAY, IS AT THE BEGINNING OF MUSIC STUDY.

It is often very difficult to teach a pupil to listen *when they have formed the habit of playing without giving any attention to the sound!*

## Rote Playing

The Rote Pieces, with their descriptive titles, and the harmonic backgrounds supplied by the teacher's accompaniment, stimulate the child's imagination. The student is immediately interested in the SOUND of their playing. Follow this up through-out music study. The object is to always make MUSIC.

ROTE PLAYING gives the teacher the opportunity to establish a natural, comfortable playing position. Muscular rigidity, which causes harsh and uncontrolled tone, is usually the result of mental tension. A somewhat relaxed hand and arm

are necessary for finger independence and tone control. Demonstrate to the pupil how *easily* the piano keys are played: when depressed they drop only a short distance, less than half an inch! When the pupil regards playing as *easy and natural*, they will play with a more relaxed, more flexible arm and hand. In beginning music, have the pupil listen when playing, and play as naturally as possible.

Good playing conditions affect the tone; good tone will induce good playing conditions - the usual cause and effect circle.

### No. I - The Sun Rising in the Morning

The Pupil plays by rote: r.h. softly 3

Teacher's Part: R.H. L.H.

THE SUN RISING IN THE MORNING should be played *softly* and rather slowly. Finger 3 of both hands, plays this piece. The finger plays in the *centre* of the keys and not near the sides. The arm should be free, the elbow loose, the wrist *flexible*. Touch the surface of the key about to be played, with the finger tip; then push the key down gently so that it sounds softly.

### No. II - The Birds Began to Sing

The Pupil plays by rote: r.h. Then the birds began to sing, That is how we knew 'twas spring!

Teacher's Part: R.H. L.H.

THEN THE BIRDS BEGAN TO SING is played on the TWO black keys. It should be played mezzo-piano, with the thumbs. It may also be played with the second fingers, and again with the third fingers. The words (text) supply a rhythmic sense of balance which is caught by the pupil. Use the words in teaching this piece.

## Rote Playing

### No. III - The Breeze

The Pupil plays by rote: Then a lit tle breeze came through the trees; Such a ver y play ful lit tle breeze

Teacher's Part: R.H. L.H.

THE BREEZE is played on the TWO black keys (left hand), and the THREE black keys (right hand). It is played mezzo-piano and legato. Legato may be likened to *finger-walking*; each key is released when another key is played, *not before, not after*. For the pupil inclined to hold down more than one key at a time, this rhyme is helpful: "Don't collect them, Just CONNECT them!" The pupil who plays in a detached way is "hopping down the street, not walking." The hands must be comfortable and easy, the wrists flexible, and the tone pleasing. (Later, THE BREEZE may be played on the white keys (D, E, and G, A, B) using the same fingering, the accompaniment being played in the Key of G Major.)

### No. IV - The March Hare

Left Hand over R.H. L.H. continue playing upwards.

Spring is here, Hop! C - D - C hop!

THE MARCH HARE - playing UP the Keyboard.

### No. V - Stormy Weather

Right Hand over L.H. R.H. continue playing downwards.

Storm - y weath - er! Storm - y weath - er!

STORMY WEATHER - playing DOWN the keyboard

### No. VI - C-D-E Exercise

Right Hand

say: C D E D C

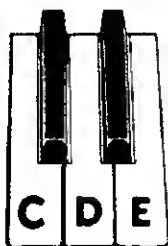
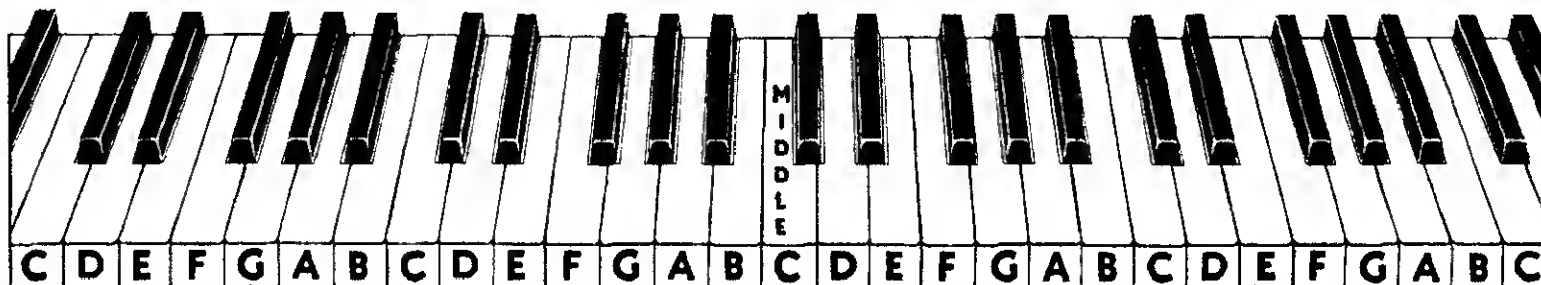
### C-B-A Exercise

Left Hand

C B A B C

The C-D-E and C-B-A exercises are in preparation of the first pieces that will be played by note. Teach the exercises by imitation only; do NOT show the pupil the notes. Have the pupil say the letter-names of the keys as he plays them. C-D-E and C-B-A should be played legato - finger-walking on the white keys.

# LETTER NAMES OF THE PIANO KEYS



The **FIRST SEVEN LETTERS** of the alphabet, A, B, C, D, E, F, G, are used as **NAMES** for the **PIANO KEYS**.

The Piano Keyboard has **WHITE** keys and **BLACK** keys. The **BLACK** keys are *grouped* in **TWOS** and **THREES**.

The white key named **D** is *between* the **TWO BLACK** keys.

"Look for **TWO BLACK KEYS**, to find the **D's**."

(Find different **D's**. Find *highest D*, and *lowest D*.)

C, D, and E are the three white keys that *touch* the **TWO** black keys.  
(find different C-D-E's. Find *highest C-D-E*; and *lowest C-D-E*.)



G and A are *within* the **THREE** **BLACK** keys.  
(Find different G-A's; look *carefully* for G-A's.)

F, G, A, and B are the four white keys that *touch* the **THREE** black keys.  
(Find different F-G-A-B's. Find *lowest F-G-A-B*; and *highest F-G-A-B*.)

Notice that **MIDDLE C** is in the centre of the keyboard.

*Note to Teacher: Review the Piano Keyboard often to make sure that the pupil is thoroughly familiar with it and can find any key quickly and easily.*

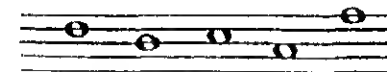
*Drill: Find D's; find C-D-E's; find G-A's; find F-G-A-B's; find C-D-E-F-G's; find A-B-C-D-E's; find single keys: D's, A's, etc.*

## HOW MUSIC IS WRITTEN

This is a **STAFF** of five lines:



**NOTES** are written on the lines,  
and in the spaces between the lines:






## How Music Is Written

7

The TREBLE CLEF placed on the staff, makes this the TREBLE STAFF:



The BASS CLEF placed on the staff, makes this the BASS STAFF:



In PIANO MUSIC, the Treble Staff and Bass Staff are connected by a BRACE:




## LETTER - NAMES OF NOTES




## NOTE VALUES and TIME SIGNATURES


This is a one-count note: (quarter-note, 1 beat)




A two-count note: (half-note, 2 beats)



A three-count note: (dotted half-note, 3 beats)



A four-count note: (whole note, 4 beats)



From bar line to bar line is a measure.

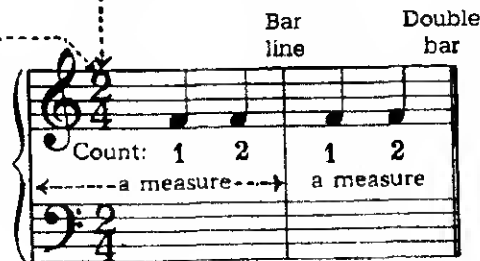
A double bar line marks the end of a piece.

The TIME SIGNATURE is placed at the beginning of a piece:

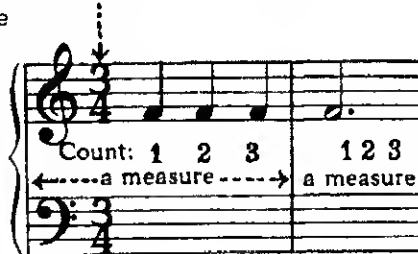
The UPPER figure tells how many counts (beats) in each measure.

The LOWER figure tells that this note receives one count, or beat.

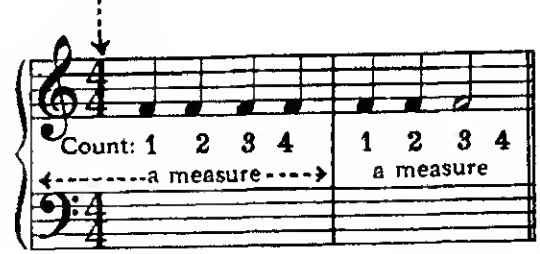
Two counts in a measure.



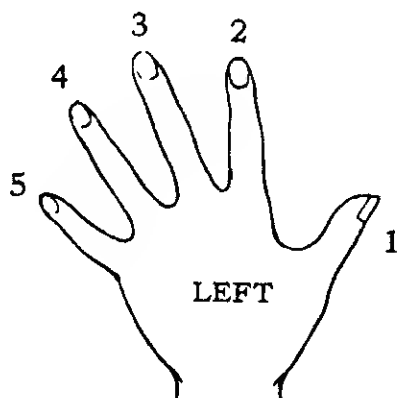
Three counts in a measure.



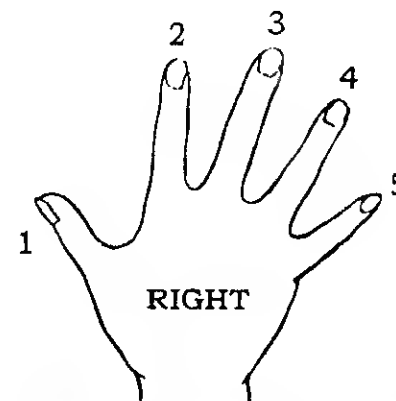
Four counts in a measure.



# HOW THE FINGERS ARE NUMBERED FOR PLAYING THE PIANO



Memorize this Rhyme:  
**TOMMY THUMB** is finger ONE;  
**FINGER THREE** is the tallest finger;  
**FINGER FIVE** is the smallest finger.



## POSITION AT THE PIANO

Adjust the height of the chair so that the fore-arm and hand are about level.

The feet rest on the floor. If the feet do not reach the floor, use a foot rest.

The music should be placed slightly below eye-level, and not too far back...so that it can be read with ease.

Practise by daylight, if possible. When you practise by artificial light, be sure you have sufficient light, and that the light is placed so that it falls on the music page.



The back of the hand is held fairly level, so that the 4th and 5th fingers are in good playing position. The fingers are curved, to play on the soft finger tips just back of the finger nails.

(The finger-nails should be kept short enough that they do not click on the piano keys.)

**BAD:**

Fingers are curved too much.



**BAD:**

Fingers are too straight, which makes playing awkward.



The fingers lift and drop from the knuckle. There should be a feeling of looseness at the knuckle. The knuckles curve outwards, they do not sink in. The finger tips are firm; when the key is played the finger tip does not "break" in.



The thumb lifts and drops from this joint. The thumb should feel loose at this joint. The thumb plays on its side. It is always over the keys. When the fingers are nicely curved, the thumb will naturally remain over the keys.

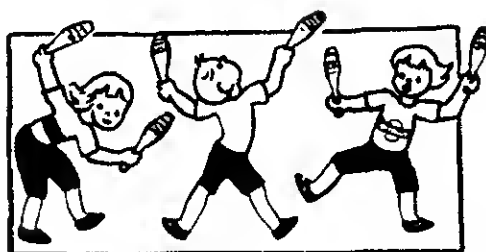


**GOOD**

**BAD**

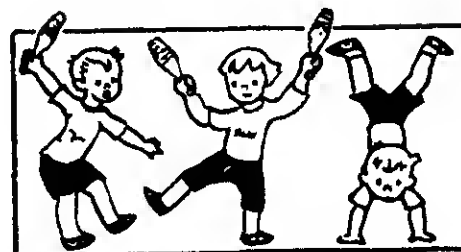
Play in the centre of each key, and not near the side of the key. Go slowly and watch to see that each finger is in the centre of its key.

TO THE TEACHER: The exercises on this page are designed to CO-RELATE NOTES, KEYS and FINGERINGS. Have the pupil play them in two ways: first, play and say the letter-names; second, play and say the fingering numbers. DO NOT count the note-values. Counting is begun more advantageously with the pieces "The Flyer", "Off to the Circus", etc.



## Setting Up Exercises

*First, play and say the letter-names of the notes.  
Second, play and say the finger-numbers.*



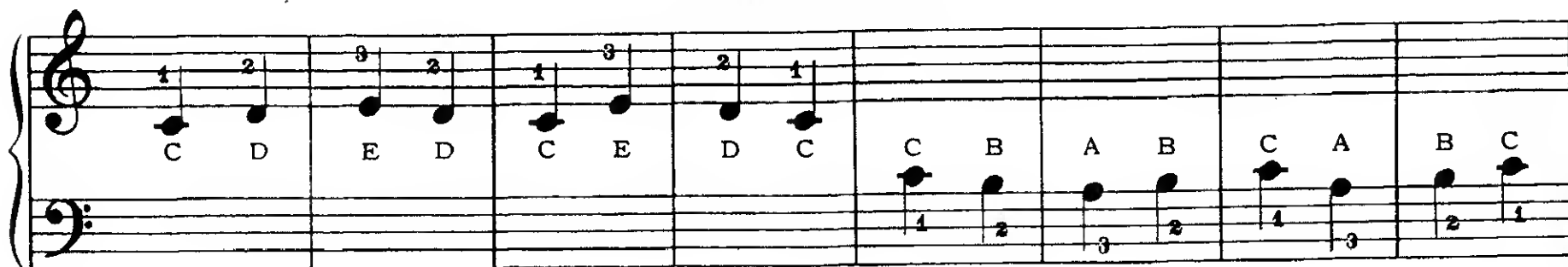
RIGHT HAND NOTES are: Middle C, D, E.  
Right Hand Notes have stems turned up:

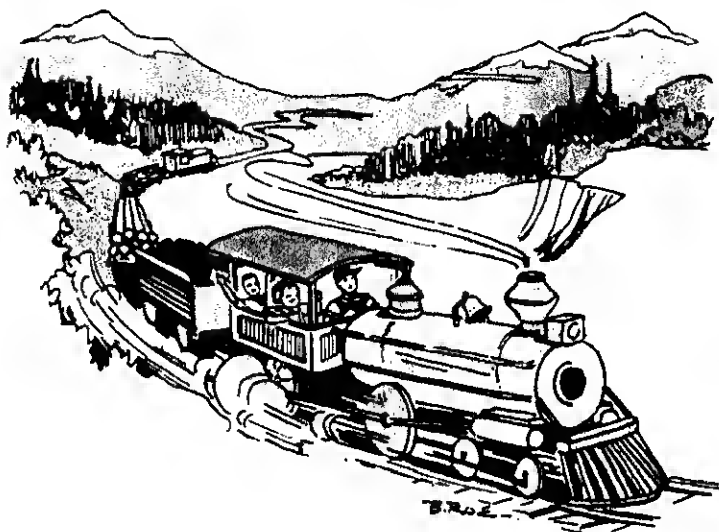


LEFT HAND NOTES are: Middle C, B, A.  
Left Hand Notes have stems turned Down:



## Here We Go!

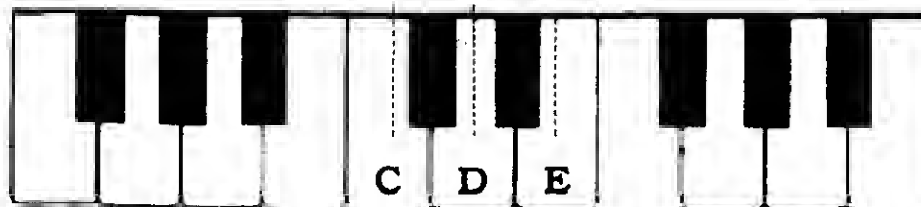




Right Hand  
plays these notes:



Fingers 1, 2, 3,  
play C, D, E!



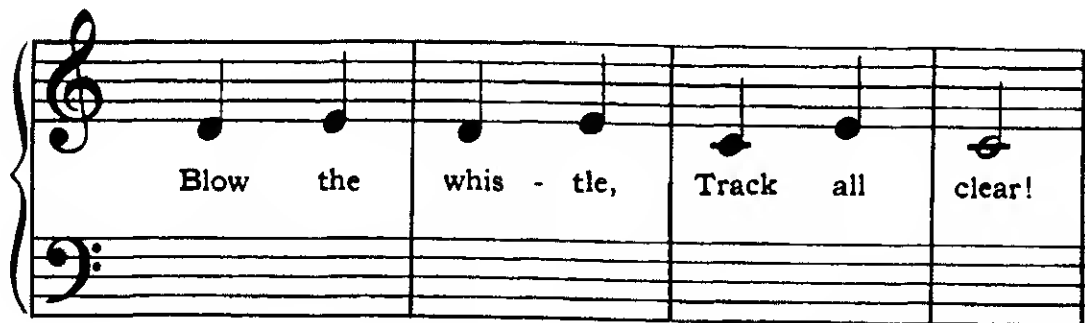
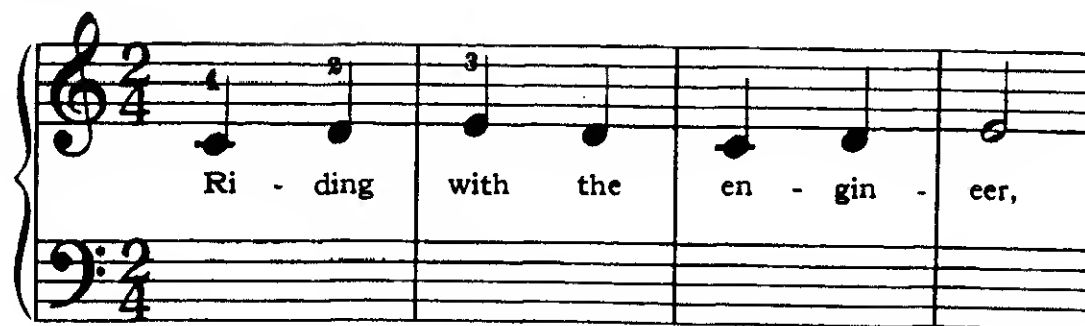
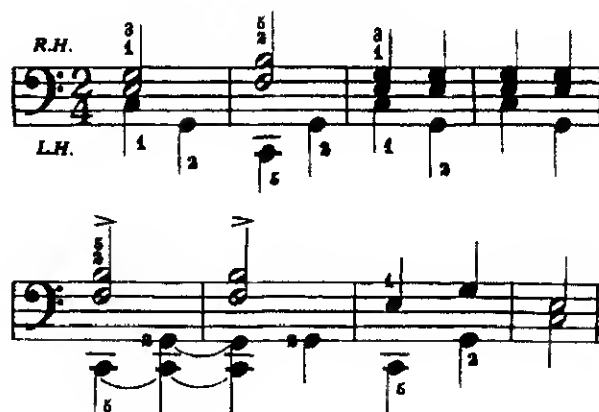
## 1. The Flyer

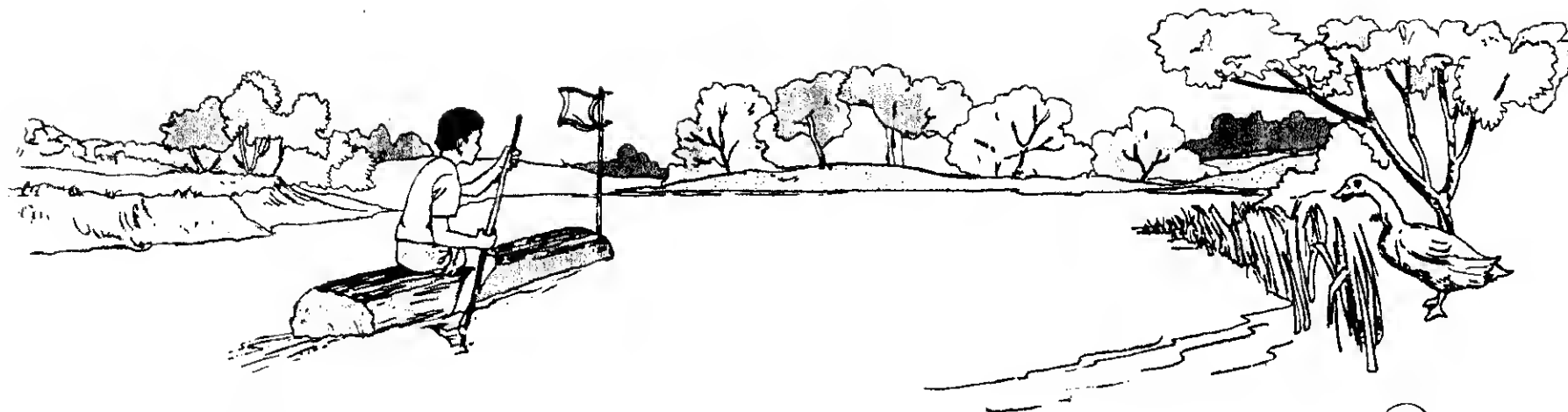
CD Track 2-Practise

Time Signature:  $\frac{2}{4}$   
2 beats in each measure.

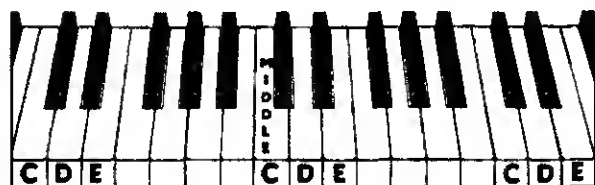
-one-count note  
 -two-count note

THE FLYER - Second Part  
(For Teacher or another more advanced pupil)





Find these three groups  
of C-D-E on your piano:



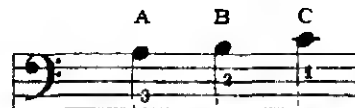
### THE BOATMAN - Second Part (For Teacher or another more advanced pupil)



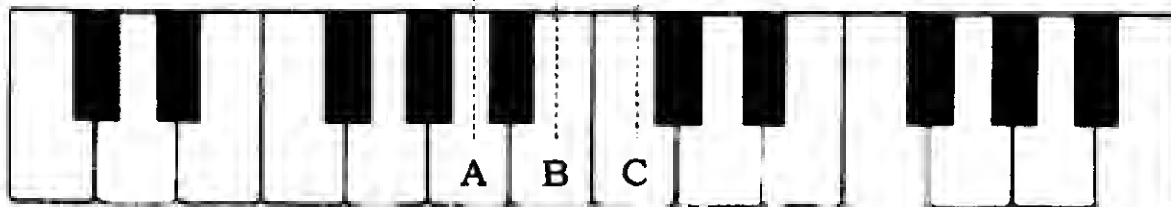
## 2. The Boatman



Left Hand  
plays these notes:

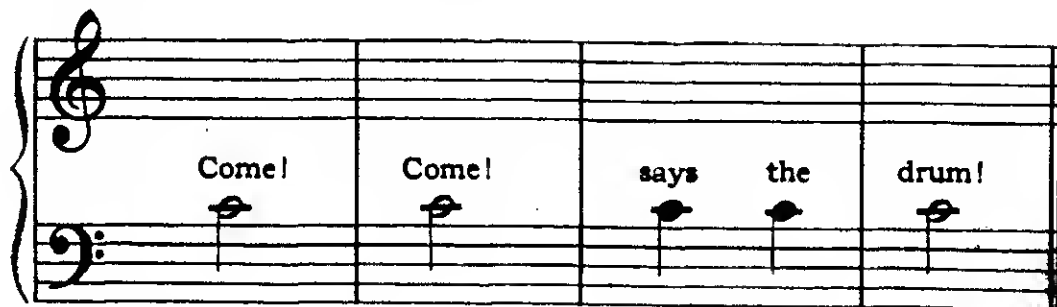


Fingers 1, 2, 3,  
play C, B, A!



### 3. Off to the Circus

#### OFF TO THE CIRCUS - Second Part (For Teacher, or another more advanced pupil)

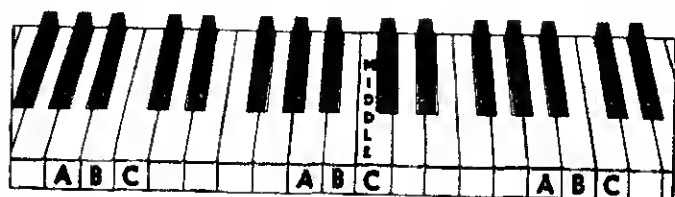




PRACTISE in two or three short periods each day, NOT ALL AT ONCE.

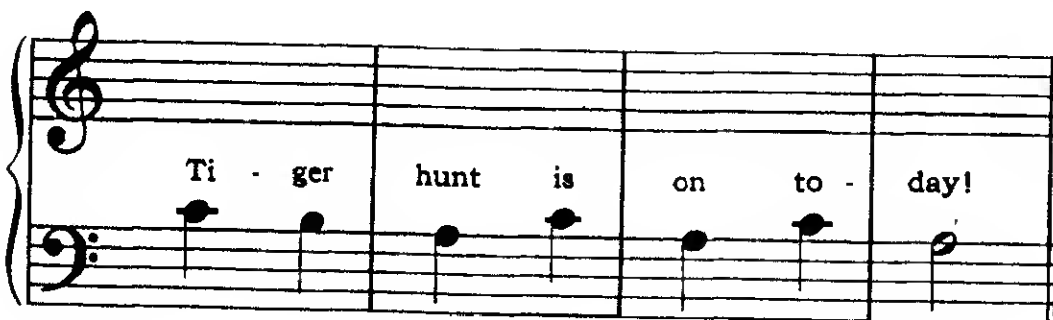
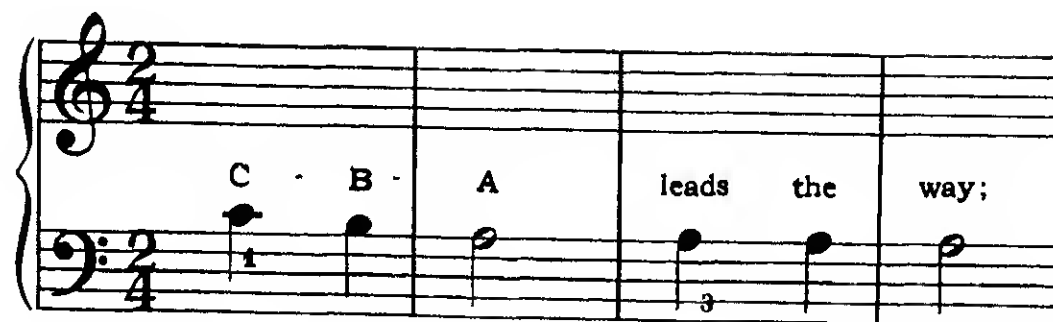


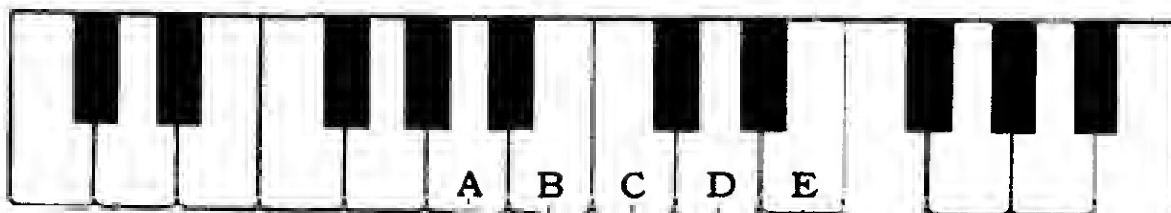
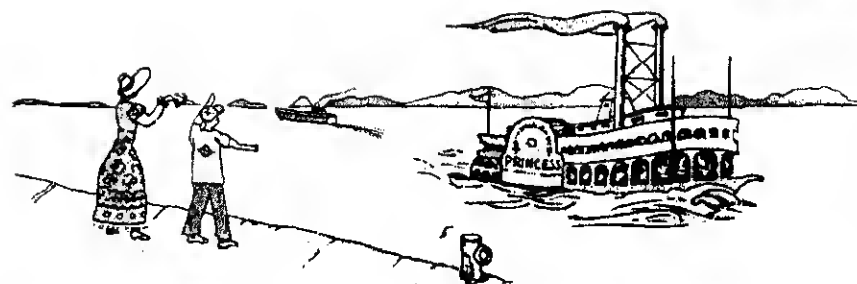
Find these three groups of A-B-C on your piano:



## 4. Tiger Hunt

TIGER HUNT - Second Part  
(For Teacher, or another more advanced pupil)





Right Hand

Left Hand

## 5. The Steamboat



### VISUALIZING THE PIANO KEYS

Memorize The STEAMBOAT, so that you can play it without looking at your book. Then close the book and play it *without looking at your hands*.

First, find your hand position on the keys, then look away from the keyboard and play. As you play, *feel* the keys beneath your fingers, and *listen* to the melody.



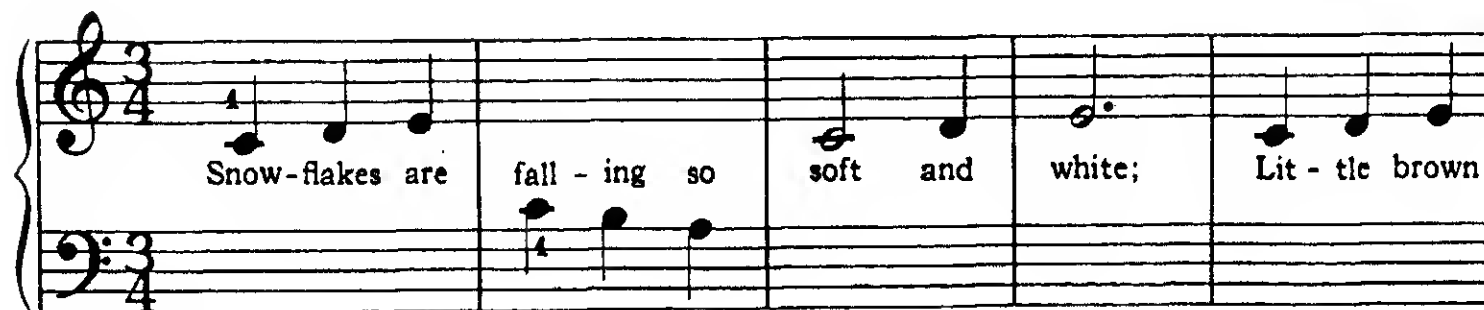
Time Signature:  $\frac{3}{4}$   
3 beats in each measure.

$\text{♩}$  - three-count note



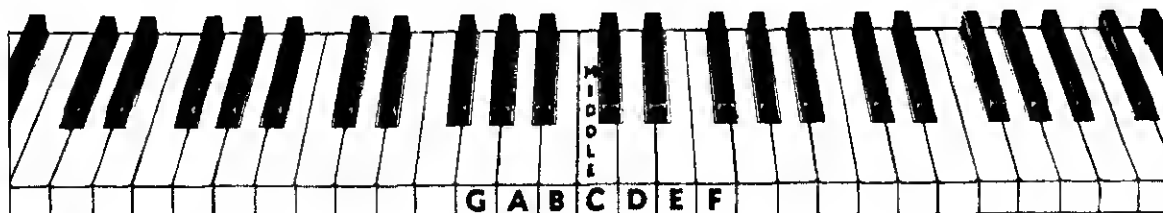
○ CD Track 7- practise

## 6. Autumn Snow Storm



You are ready to play "My Shadow" from Performance Fun book 1A

## TWO NEW NOTES: UP to F, and DOWN to G



Right Hand notes:

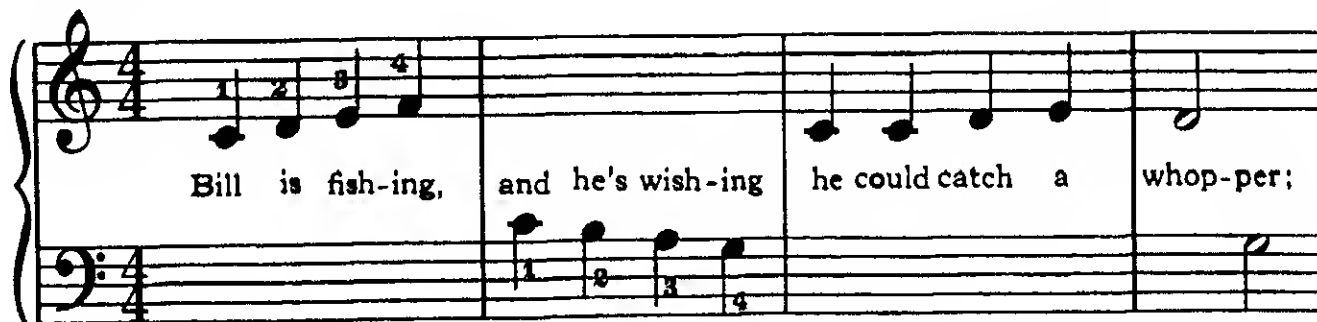


Left Hand notes:



Time Signature:  $\frac{4}{4}$   
4 beats in each measure.

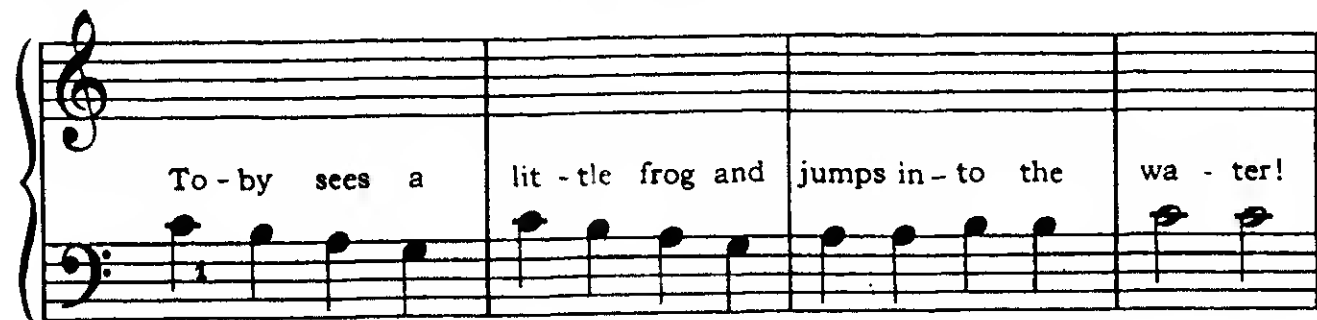
## 7. Fishing



Note to Teacher:

The very last note in FISHING (Middle C) may be played by *imitation* an octave lower than written. Just one note, the last C. Say:

"Right hand, finger 3, over to low C."



# SLUMBER BOAT - Second Part

17



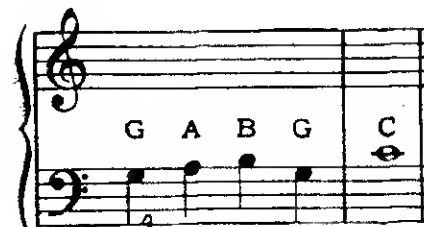
Play and say the letter-names:



○ - four-count note



## 8. Slumber Boat



## The PHRASE

There are four lines of words in the verse of EVENING SONG, and the music for each line of words is called a *phrase*. The musical phrase is marked by a slur:

Notes under the slur are played connectedly....singly. Phrasing is really punctuation in music, and there is a slight "break" at the end of the phrase, just as there usually is at the end of a line of poetry. This slight break gives meaning to the music, as it also gives sense to the words of a poem. Begin to *think and play* a phrase at a time, so that your playing will have meaning.



## 9. Evening Song

CD Track 10-Practise

Now the sil - ver star of eve - ning, Ush - ers in the stars of night;

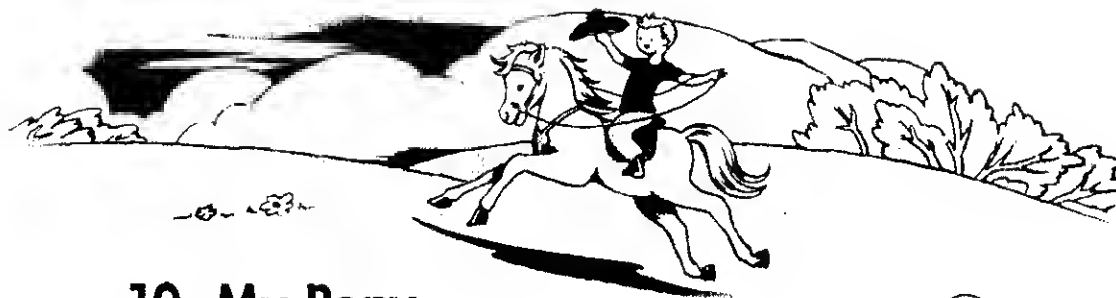
One by one, their small lamps twink - ling, Fill the sky with ra - diant light.

You are ready to play "Twinkle Twinkle Little Star" in Performance Fun Book 1A.

## The TIE:



The Tie is a curved line between two notes of the same letter-name, in the same position on the staff. The tie is used to *lengthen* the note. Play the first note *only*, and hold it for the time-value of *both* notes.



## 10. My Pony



Musical notation for the first system of the song "My Pony". It consists of a grand staff (treble and bass clefs) in 3/4 time. The melody is in the treble clef. The lyrics are: "I had a lit - tle grey po - ny, Nev - er a - far would he roam;". A tie is shown over the final two notes of the melody.

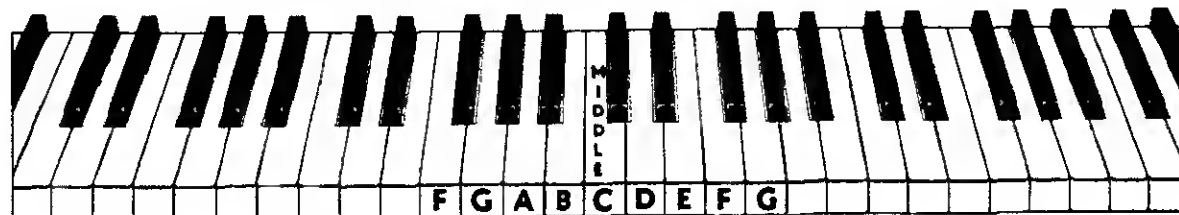
The Tie

Musical notation for the second system of the song "My Pony". It consists of a grand staff in 3/4 time. The melody is in the treble clef. The lyrics are: "He'd trot a - way ver - y slow - ly, But he'd come gal - lop - ing home!". A tie is shown over the final two notes of the melody.

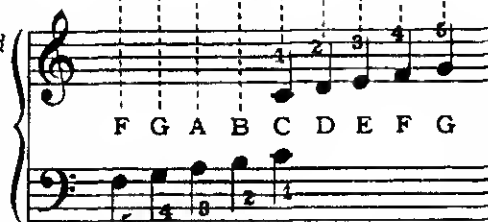
Musical notation for the third system of the song "My Pony". It consists of a grand staff in 3/4 time. The melody is in the treble clef. The lyrics are: "Gal - lop - ing! gal - lop - ing! gal - lop - ing! gal - lop - ing! He would come gal - lop - ing home!". A tie is shown over the final two notes of the melody.



## TWO NEW NOTES: UP to G, and DOWN to F



Right Hand notes:



Left Hand notes:



## 11. Rain

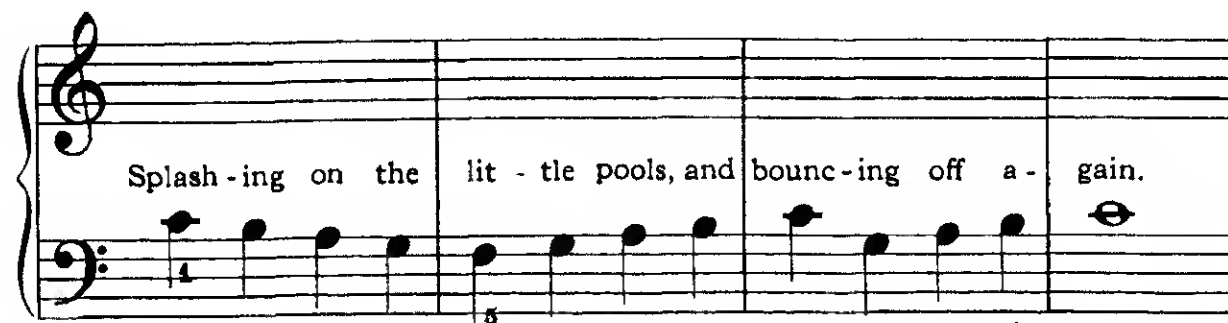
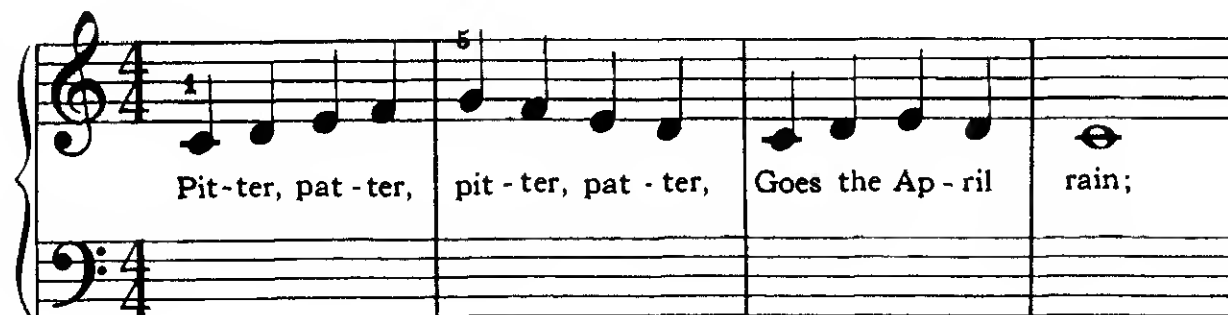
Memorize RAIN and play it without looking at your hands.

○ - four-count note

### AT THE ZOO - Second Part (For Teacher, or another more advanced pupil)



LT001



You are ready to play "Comptown Races" in Performance Fun Book 1A.

## 12. At The Zoo

CD Track 13 - For Practise

4/4 time signature. Treble and bass staves. Lyrics: We went to the zoo, To see the nois - y crew; The



4/4 time signature. Treble and bass staves. Lyrics: li - on broke out of his cage, And chased the kang - a - roo!

## 13. Humpty Dumpty

CD Track 14 - For Practise

3/4 time signature. Treble and bass staves. Lyrics: Hump - ty, oh, Hump - ty, stay up on your wall; Please do be care - ful and you will not fall!

You are ready to play "Mary had a Little Lamb" in Performance Book 1A.

## FLUTE SONG - Second Part

## Note to Teacher:

Teach by rote the scale of C ascending: Left hand: Right hand: Have the pupil play the scale in several different places on the keyboard.

C D E F — G A B C

fingers: 4 3 2 1 — 1 2 3 4

CD Track 15 - For Practise



Repeat  
Dots

REPEAT DOTS at the end of The  
GIANT tell you to go back to the  
beginning and play it again!

## 14. The Giant

You are ready to play "London Bridge" in Performance Fun Book 1A.





# 15. Flute Song

The one-beat rest: }

When playing *FLUTE SONG* as a Duet,  
both hands play an octave higher than written.  
An Octave higher is eight keys higher.

CD Track 16 - For Practise



Will - iam Wink - le    went to school, he    learned to play the    flute;

But the on - ly    tune he knew was    "Root - a - toot - a - toot!" —    He would play,    ev - 'ry day,

as he walked a - long, —    "Root - a - toot - a - toot - a - toot", 'Twas    such a dan - dy    song.

You are ready to play "Shi Boogie" in Performance Book 1A and "By the Sea" on Progress page 56.

R.H. *p* *mf*

L.H.

The two-beat rest:

The four-beat or;  
whole measure rest:

## 16. March of the Dwarfs

CD Track 18 - For Practise  
CD Track 19 - Performance

(Tiny drums) (Trumpets)

*lightly* *gradually louder*

O - ver Can - dy Moun - tain,

Through the for - est by the riv - er, Past the gum drop foun - tain, March-ing, march-ing all the way. Tum,

**Note to Teacher:** It is not intended that staccato be taught to the pupil in the usual manner here. The notes should sound *detached*, but should be played with a very small movement of the hand. Focus the attention on the *sound effect*. (In all playing, in order to avoid harshness and to have tone control, the wrist must be flexible, and if necessary this may be recalled to mind. In order to play *softly*, the wrist must be loose.) In first staccato playing, direct the attention to *tone*; the use of this approach method is an excellent preparation and will ensure a more successful technic when the staccato touch is taken up more fully later on.

*gradually softer*

tum, Tum, tum, Tum, tum, tum, tum, tum!

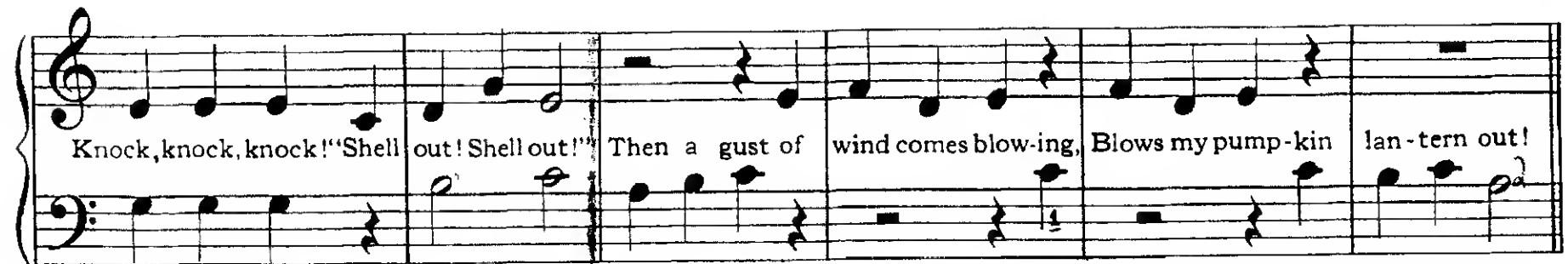
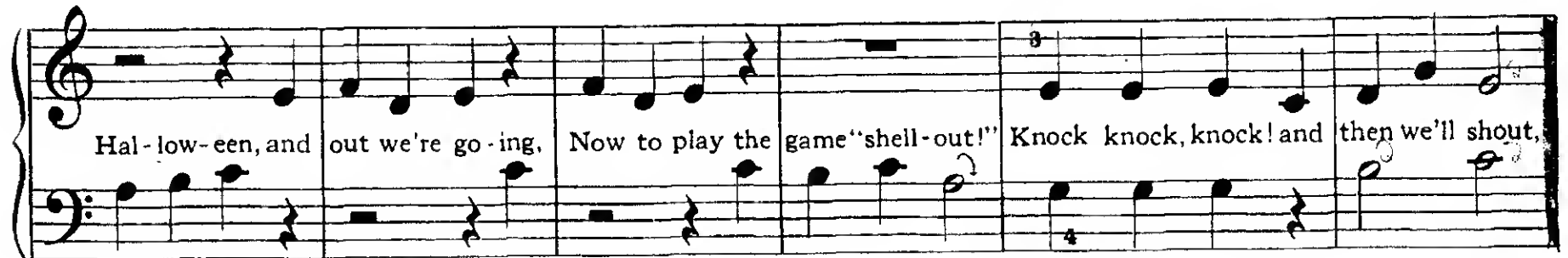
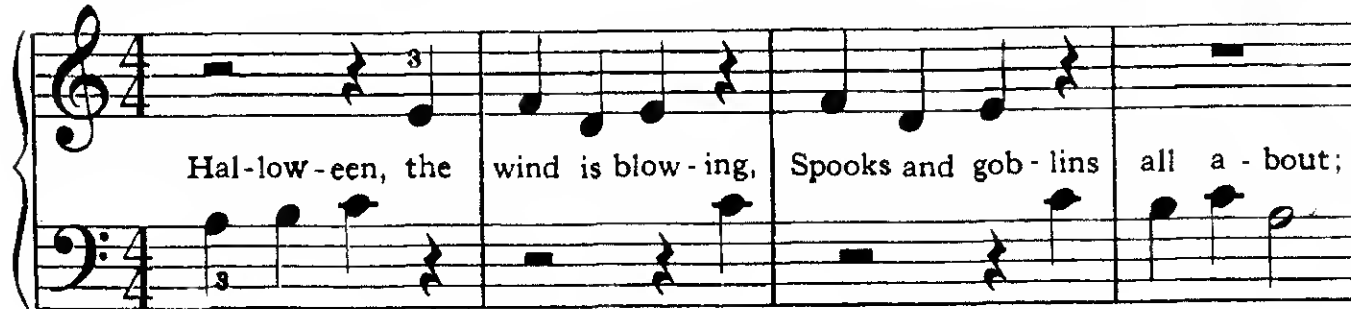
You are ready to play "Papa Haydn" in Performance Fun Book 1A.

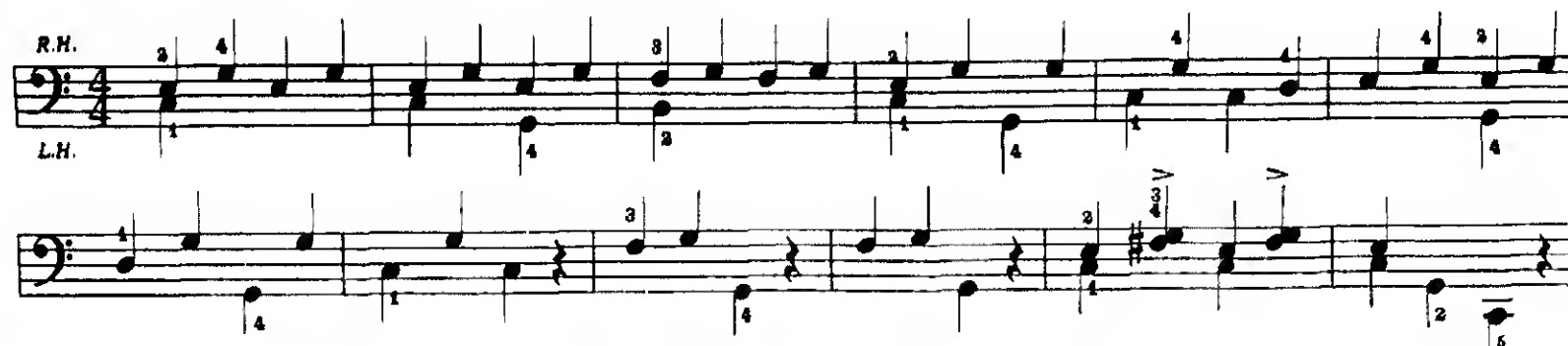


## 17. Hallowe'en



CD Track 20 - For Practise  
CD Track 21 - Performance

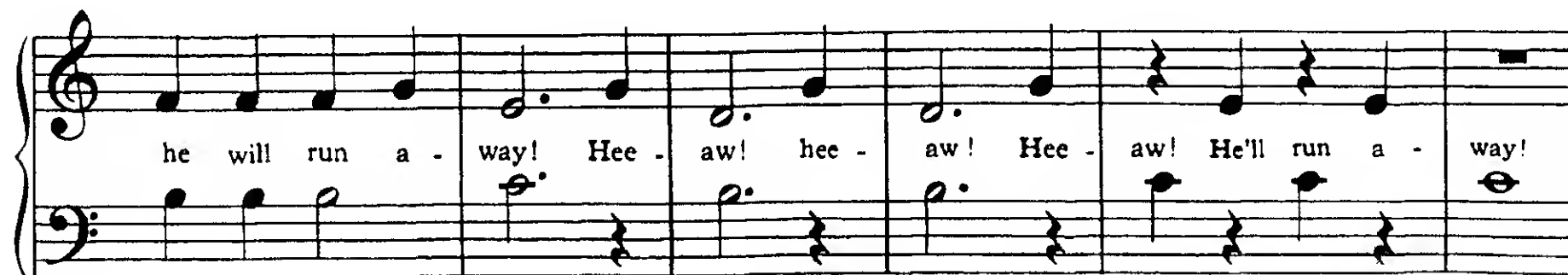
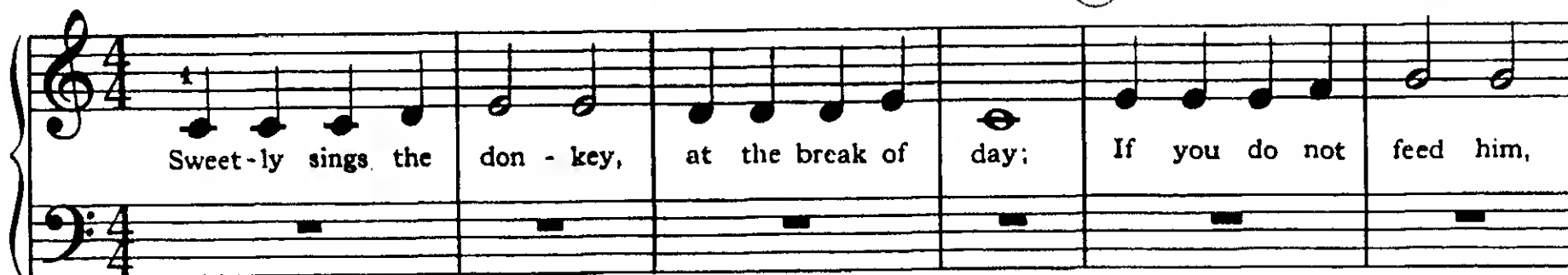




## 18. The Donkey

CD Track 22 - Practise  
CD Track 23 - Performance

Old Round Arr. L.F.



Notice that this piece *begins* with an incomplete measure - it begins on the *fourth* beat of the measure. Also notice that the very last measure of the piece has only three beats! When a piece of music begins with an incomplete measure, then the last measure contains only the counts *not used* in the first measure.



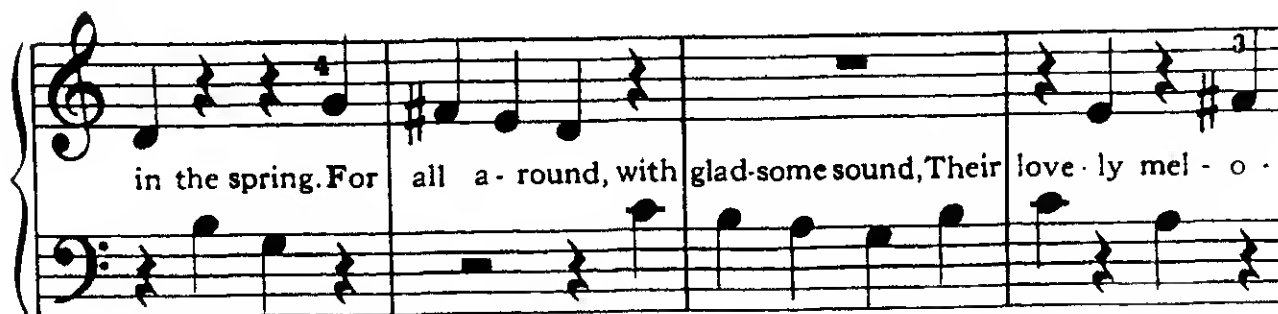
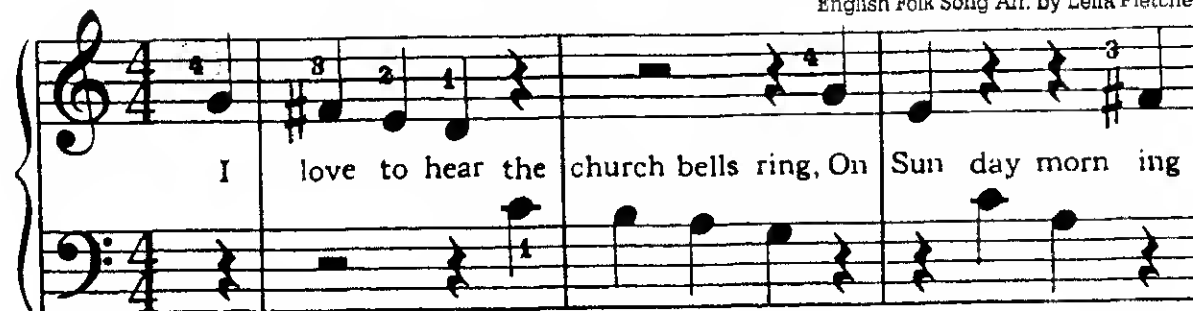
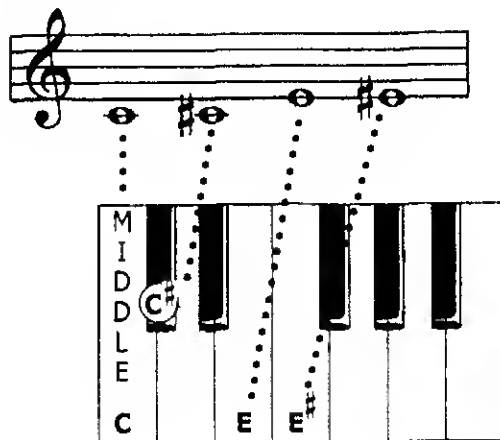
CD Track 24 - For Practise  
CD Track 25 - Performance

## 19. Church Bells

English Folk Song Arr. by Leila Fletcher

### This is a SHARP: #

When a sharp is placed before a note, the note is raised to the next BLACK or WHITE key to the right.



Now you are now ready to play "On Top of Old Smoky" in Performance Book 1A.

## Yankee Doodle (Duet)

R.H.

L.H.

(melody)

In TOWER CLOCK, finger one of left hand plays G! And finger three plays E!  
At the end of this piece right hand helps left hand toll the bell-right hand plays A on the bass staff!

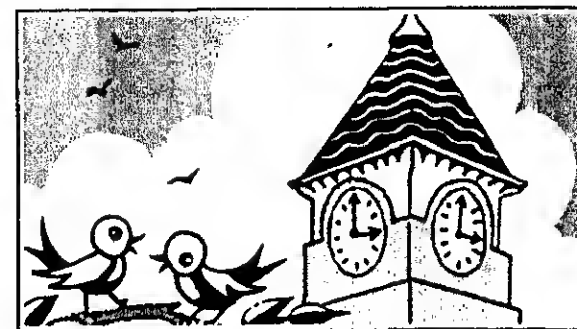
Left Hand:

E G

E G A C D E

## The PAUSE

When the pause is placed over a note, hold the note longer than its actual time-value.  
In TOWER CLOCK, hold the notes that are marked by the pause long enough to imitate the sound of the great bell tolling the hour.



## 20. Tower Clock

CD Track 26 - Practise  
CD Track 27 - Performance

Westminster Chimes

right hand

It's three o' clock, Hear the bells ring; High in the tower, They seem to sing! One! Two! Three!

You are ready to play" When The Saints Go Marching In" from Performance Fun Book 1B



In the Chorus of Yankee Doodle, you play the accompaniment to the melody while your partner plays the tune!

Be sure to play the accompaniment *softly* so that your partner's melody can be heard.

## 21. Yankee Doodle (Duet)

(Primo)

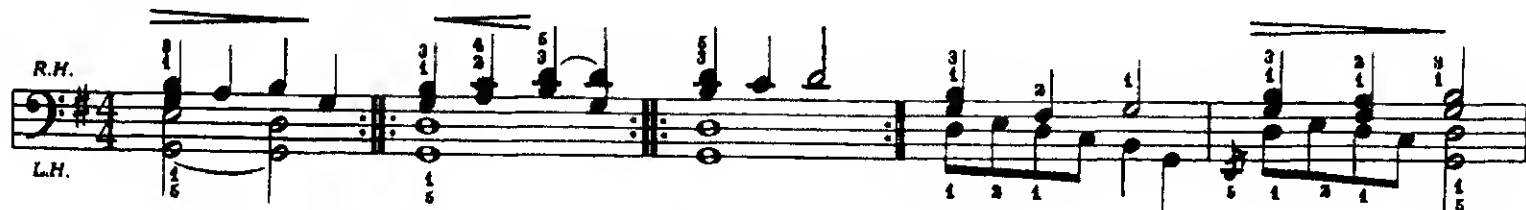
CD Track 28 - Practice  
CD Track 29 - Performance

American Traditional Arr. L. Fletcher

Yan - kee Doo - dle went to town, A - rid - ing on a po - ny, He stuck a feath - er

in his cap, And called it Mac - a - ro - ni. Yan - kee Doo - dle, keep it up,

Yan - kee Doo - dle, dan - dy; Mind the mu - sic and the step, And with the girls be han - dy.



### The KEY SIGNATURE

The Sharp placed on line F, just after the treble clef and after the bass clef, tells you that the note F is to be played *F sharp* throughout the piece. This sharp placed at the beginning of the piece is called the Key Signature. The Key Signature in OATS AND BEANS AND BARLEY GROW is *one sharp - F sharp*.



The Whole Rest — (four-beat rest) is used for one whole measure of silence in any kind of time:  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$

CD Track 31 - Practise  
CD Track 32 - Performance

## 22. Oats and Beans and Barley Grow

English Folk Song. Arr. L.F.

Key Signature

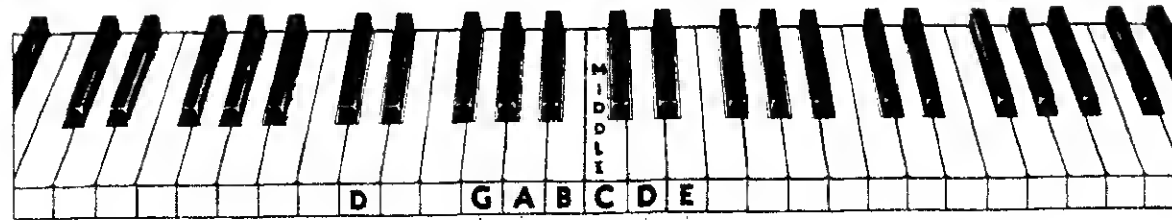
Note to Teacher:

Teach by rote the scale of G ascending: Left hand: Right hand: Have the pupil play the scale in several different places on the keyboard.

G A B C — D E F#G

fingers: 4 3 2 1 — 1 2 3 4

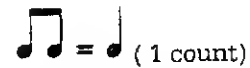




When played as a Duet, both hands play an octave higher than written.  
An Octave higher is eight keys higher.



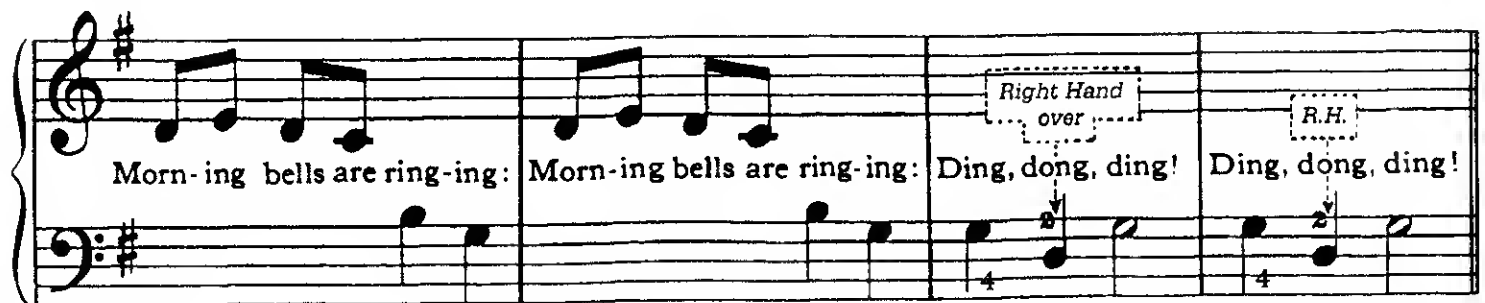
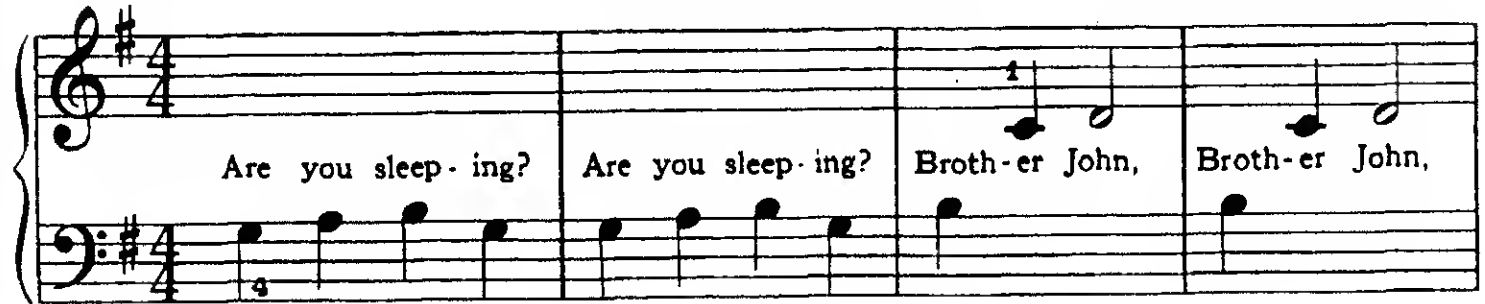
CD Track 33 - Practise  
CD Track 34 - Performance



Notes with the stems joined are two-to-a-count notes.

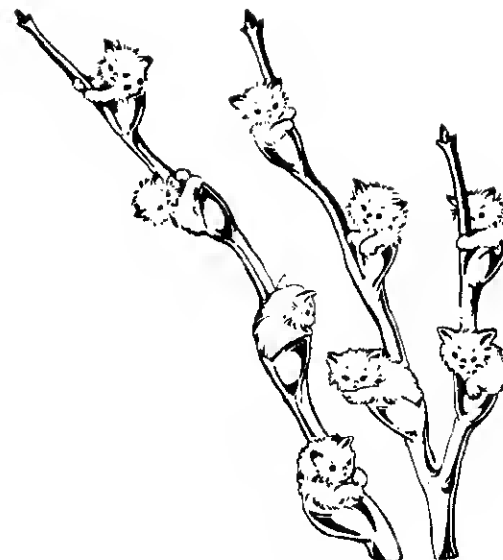
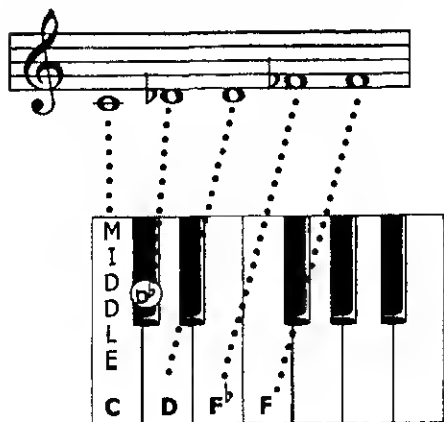
## 23. Are You Sleeping?

Old French Round Arr. Leila Fletcher



This is a FLAT:  $\flat$

When a flat is placed before a note,  
the note is *lowered* to the next  
BLACK or WHITE key to the left.



## 24. Pussy Willow

CD Track 35 - Pradise  
CD Track 36 - Performance

The moon has climbed the high - est hill, That looks o'er land and sea, To

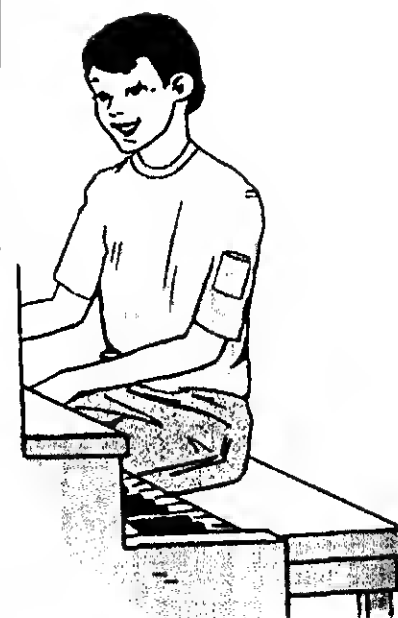
see the lit - tle puss - ies on The puss - y wil - low tree!

You are ready to play "Rain, Rain go Away" in Performance Fun Book 1B.

## 25. Bills Piece

CD Track 37 - Practise  
CD Track 38 - Performance

Teacher: "Here is a piece that you should play, It's ver - y good for you they say." Pupil: "I play it morn - ing, night, and noon, Be - cause it is a jol - ly tune!"



*Note to Teacher:*

Teach by rote the scale of F ascending: Left hand: Right hand: Have the pupil play the scale in several different places on the keyboard.  
F G A B $\flat$  — C D E F  
fingers: 4 3 2 1 — 1 2 3 4

Two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 3/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the piece, ending with a double bar line. Fingerings are indicated by numbers 1-5 below the notes.



CD Track 40 - Practise  
CD Track 41 - Performance

## 26. Merrily We Roll Along



Arr. Leila Fletcher

First system of musical notation for piano, featuring lyrics. The key signature is one flat (Bb) and the time signature is 4/4. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Fare - well, la - dies, Fare - well, la - dies, Fare - well, la - dies, We're going to leave you now."

Second system of musical notation for piano, featuring lyrics. The key signature is one flat (Bb) and the time signature is 4/4. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Mer-ri - ly we roll a - long, Roll a - long, roll a - long, Mer-ri - ly we roll a - long, On the deep blue sea."

You are ready to play "Billy Boy" from Performance Fun Book 1B

### This is an ACCENT: >

An accent placed over a note  or under note  means that the note is to be played a *little louder*; the note is to be accented.

## 27. The Old Woman in a Shoe

*When played as a Duet, both hands play an octave higher than written.*

*A Octave higher is eight keys higher.*



CD Track 42 - Practise  
CD Track 43 - Performance

### The KEY SIGNATURE

The Flat placed on line B, just after the treble clef and after the bass clef, tells you that the note B is to be played *B flat* throughout the piece. This flat placed at the beginning of the piece is called the Key Signature. The Key Signature in The OLD WOMAN IN A SHOE is one flat - B flat.

Key Signature



## 28. Oh, Susanna



CD Track 44 - Practise  
CD Track 45 - Performance

Stephen Foster Arr. L. Fletcher

I — come from Al - a - bam - a with my ban - jo on my knee, I'm — going to Louis - i -

an - a, my Su - san - na for to see. Oh, Su - san - na! Oh,

don't you cry for me, For I come from Al - a - bam - a with my ban - jo on my knee.

## BINGO - Second Part



In BINGO, the one-count notes have a *small dot* directly above or below the note head: Play these notes *lightly and detached*; let each key up as soon as you play it, so that you can hear a silence between the notes. The two-count notes, however, have a small dash above or below them: The dash means that the note is to be *held down*. In BINGO, the one-count notes should sound *detached*; the two-count notes should sound *singing*.

## 29. Bingo

CD Track 46 - Practise  
CD Track 47 - Performance

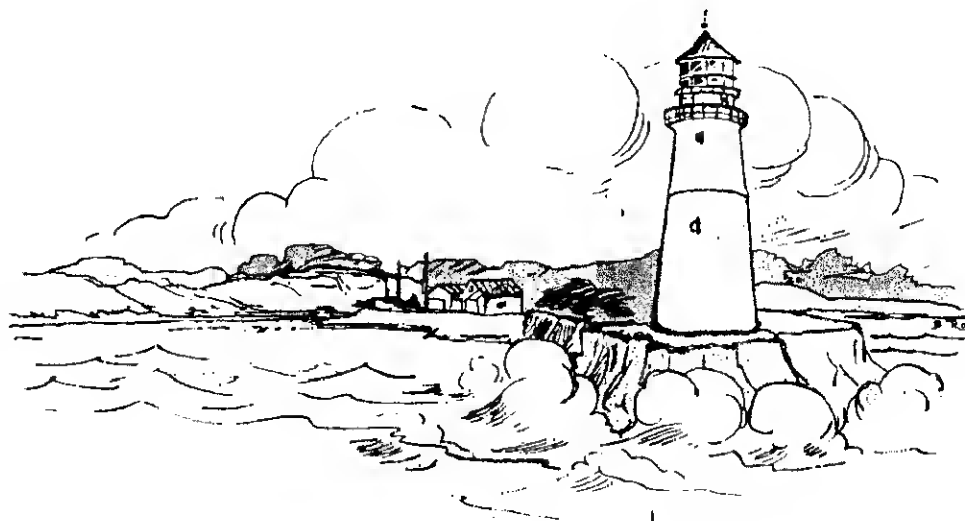
Arr. by Leila Fletcher

Handwritten musical notation for the first system of the song 'Bingo'. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "John - ny had a lit - tle dog, And Bin - go was his name, Sir. B - I - N - G - O, go,". The notes are marked with dots and dashes to indicate timing.

Handwritten musical notation for the second system of the song 'Bingo'. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "B - I - N - G - O, go, B - I - N - G - O, go, Bin - go was his name, Sir." The notes are marked with dots and dashes to indicate timing.

## PHRASING and ACCENT

In music the first beat of the measure is accented....that is, played a little louder than the other beats in the measure. The accented note comes right after the bar line, on count one. The LIGHTHOUSE begins on the very last beat of the measure, count four. Play this beginning note lightly, and accent the next note, count one. The two lines of music in The LIGHTHOUSE are printed as poetry is printed, according to the lines of words in the verse. This will help you to play the four phrases of the piece rhythmically. Each phrase begins on count four; play count four lightly, and give count one a slight accent.



## 30. The Lighthouse

CD Track 48 - Practise  
CD Track 49 - Performance

THE LIGHTHOUSE - Second Part  
(For Teacher, or another more advanced pupil)

Traditional English Arr. Leila Fletcher

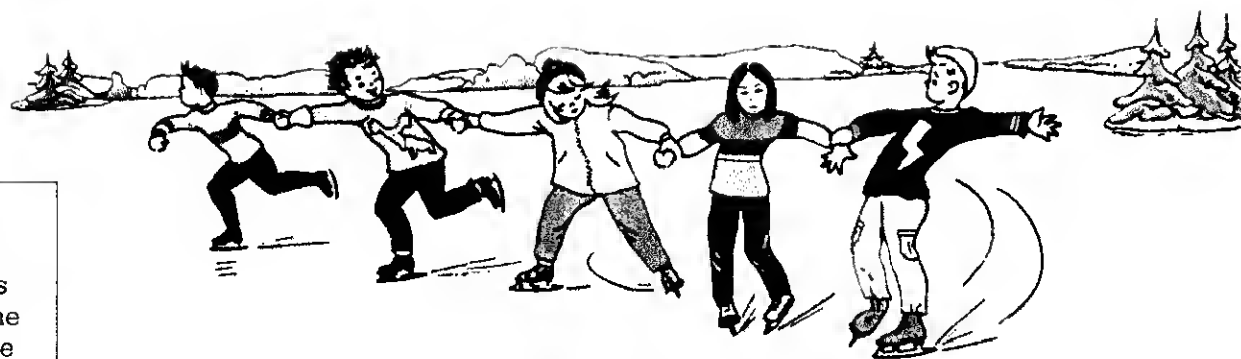
**R.H.**

**L.H.**

The light-house gleams, be-ware! Oh ships that pass, take care!

The bea-con guides you out to sea, It's saf-er there.





### RULES OF THE GAME

1. In playing CRACK-THE-WHIP, fingers 2, 3, 4, 5, must play in the centre of the keys, and not touching the sides. (See illustration on page 8.)
2. The *End Man* (5th finger) must not be crowded over sideways. Watch to see that he is standing! Hold the back of your hand fairly level so that the fifth finger has room to play.)

## 31. Crack-the-whip

CD Track 50 - Practise  
CD Track 51 - Performance

L. Fletcher

If you ev - er want to do a stunt that's clev - er, Crack-the-whip is real - ly lots of fun.

It's fair weath - er, when good fel - lows get to - geth - er, And the skat - ing sea - son has be - gun!

left hand over

## WALTZ OF THE CHRISTMAS TOYS - Second Part

R.H. (Christ - mas Eve the toys) (When the hall clock)

L.H. (In a twink - ling) (Waltzed a round)

In WALTZ OF THE CHRISTMAS TOYS, the Left Hand plays the *melody*. Make the *melody sing*. The Right Hand plays the accompaniment. Play the right hand part very softly.

CD Track 53 - Practise  
CD Track 54 - Performance

## 32. Waltz of the Christmas Toys

Christ - mas Eve, the toys

were sleep - ing, When the





hall clock said, "Mid - night!"

In a twink - ling, toys a - wak - ened,

Waltzed a - round 'till morn - ing light.

left hand over

*Note to the teacher:*

Teach by rote the scales of C major, G Major, and F Major, ascending and decending. Play the upper key-note again in decending. (For ear training)

### 33. LEFT HAND PLAYS D

SOMETIMES the Left Hand plays  
D ABOVE MIDDLE C.

1. Play and say the letter-names  
five times.
2. Play and say the finger-numbers  
five times.

usually written here:

G A B C D B D C B A G

5 4 3 2 1 3 1 2 3 4 5



CD Track 55 - For Prodigy  
CD Track 56 - Performance

### 34. Autumn Days



German Polk Song Arr. by L. Fletcher

Au-tumn days are here a - gain, With their gold - en wea - ther; Corn is stand - ing brown and tall,

Flowers have blos-somed by the wall; Reap the grain for soon 'twill fall, Bind it all to- geth - er.

When the frog *hops*, we hear those *detached* notes again ...the same as the notes in BINGO. This detached sound is called "staccato," and the small dot above or below the note-head is the "staccato dot."

When you play the staccato notes with a little bounce of the hand from the wrist, so that each staccato note sounds short and detached, you will be doing very good.

## 35. The Frog

Ukrainian Folk Song Arr. by L. Fletcher

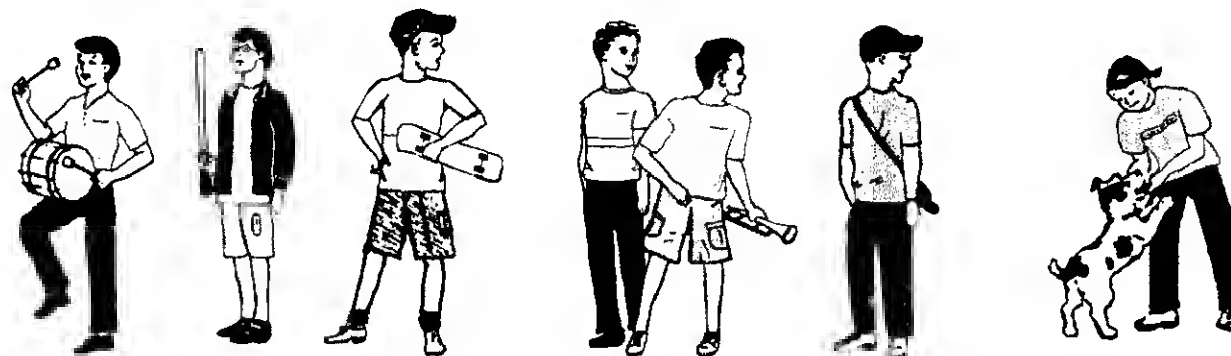
Hop! hop! hop! sil - ly lit - tle frog! Hop! hop! hop! all a - long the log;

By the pool frog-gie plays, Through the long sum-mer days, Hop! hop! hop! Hop! hop! hop!

## 36. Simple Simon

CD Track 59 - For Practise  
CD Track 60 - Performance

Sim - ple Si - mon, madesome stilts, He wore them to the Fair; Sim - ple Si - mon took long steps, In al - most no time he was there!



## 37. The Parade

Watch fingering  
in right hand.

CD Track 62 - For Practise  
CD Track 63 - Performance

Arr. Leila Fletcher

Halt! halt! Com-pan-y halt! We're out of step; and it's some-bod-y's fault! Now it's

Left! right! Step a-long so When Fred - die's rea - dy we'll march down the row!

Memorize Treble lines and spaces *Upwards from Middle C* (E, G, B, D, F; and F, A, C, E)  
Memorize Bass lines and spaces *Downwards from Middle C* (A, F, D, B, G; and G, E, C, A)...THIS IS MOST IMPORTANT.

When the sign 8----- is placed above notes, play the notes an octave *higher* than they are written. (An octave higher is 8 keys higher.)

CD Track 64- Practise  
CD Track 65- Performance

## 38. The Crocodile



*softly*

8-----

8-----



In the **SILVER SKATES**, the *left hand* plays the melody. Make the melody sing. The right hand plays the accompaniment *softly*.

## 39. The Silver Skates



### THE SILVER SKATES - Second Part





In these two pieces, left hand plays the same notes as the right hand, only an octave lower on the keyboard.

(An octave lower is eight keys lower.)

## 40. Making Hay

CD Track 69- Practise  
CD Track 70- Performance

Musical score for 'Making Hay' in 4/4 time. The score consists of two systems, each with a treble and bass staff. The lyrics are: 'On a sum - mer morn - ing, we are mak - ing hay!' and 'Left hand is a co - py cat who likes to play!'. The left hand plays the same notes as the right hand, but an octave lower.

## 41. Roller Skates

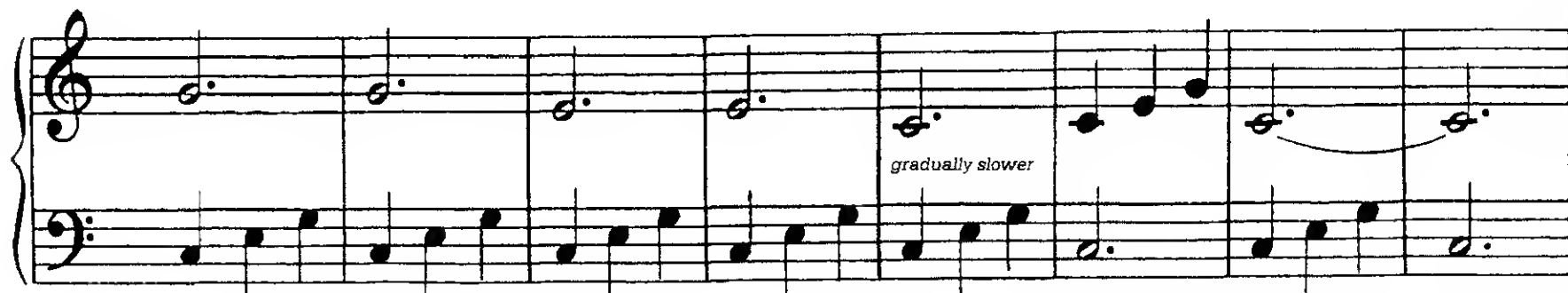
CD Track 71- Practise  
CD Track 72- Performance

Musical score for 'Roller Skates' in 3/4 time. The score consists of two systems, each with a treble and bass staff. The left hand plays the same notes as the right hand, but an octave lower. A box labeled 'Left Hand over' is placed over the left hand's staff in the final measure of the second system.



CD Track 73- Practise  
CD Track 74- Performance

## 42. A Knight Comes Riding





## 43. Through the Enchanted Forest

CD Track 75 · Practise  
CD Track 76 · Performance

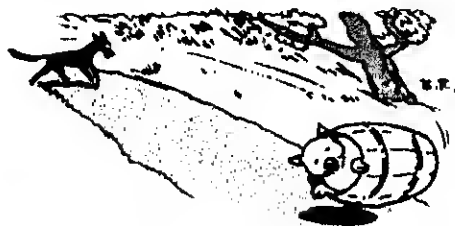


When you have learned this piece, memorize it, then play it from memory one octave higher on the piano (both hands an octave higher) and you will notice how "enchanted" it sounds... especially if you play it softly.

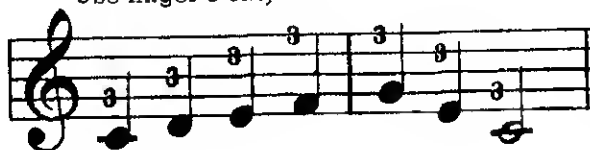
## LEFT HAND PLAYS NOTES ON THE TREBLE STAFF

- 44.** When NOTES on the TREBLE STAFF are to be played by the LEFT HAND, the stems of the notes are usually turned down and the notes are marked *Left Hand*. Sometimes only the letters *L.H.* are used for Left Hand.

- 45.** Now play the SCALE of C Major: Use the fingering marked. Left hand plays notes with stems turned down. Right hand plays notes with stems turned up.



Play these notes with the RIGHT Hand.  
Use finger 3 only:

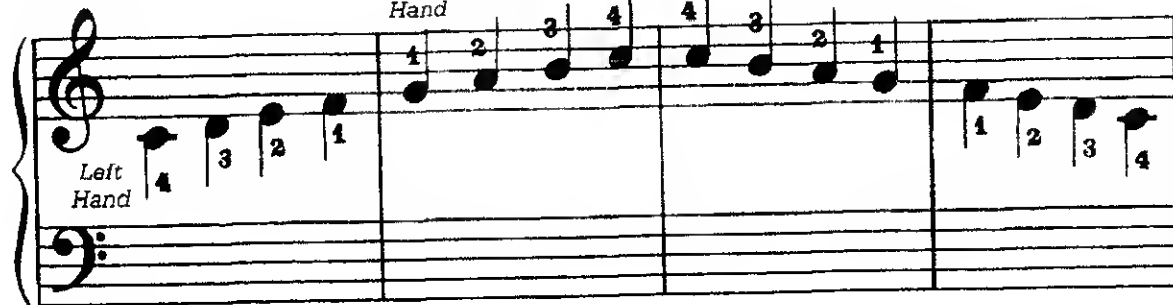


Play these notes with the LEFT Hand.  
Use finger 3 only:



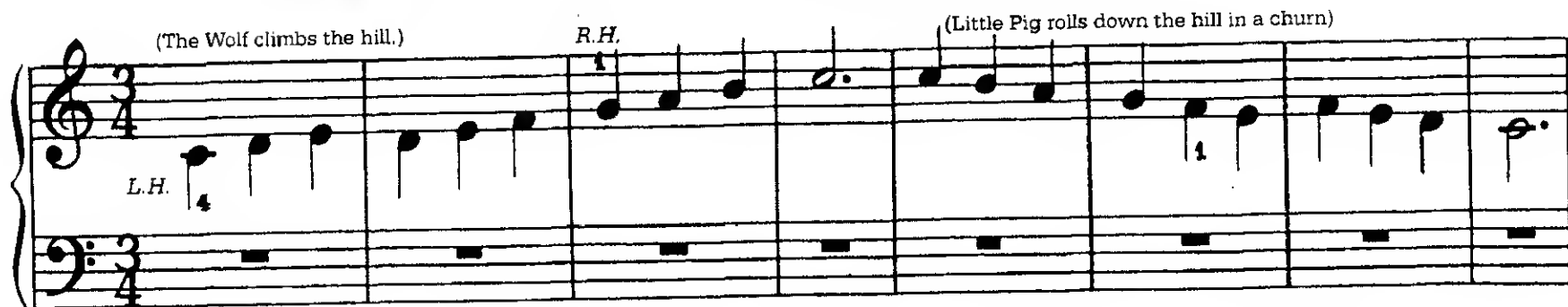
SCALE of C Major.

Right Hand



## 46. The Third Little Pig ( A Scale Piece )

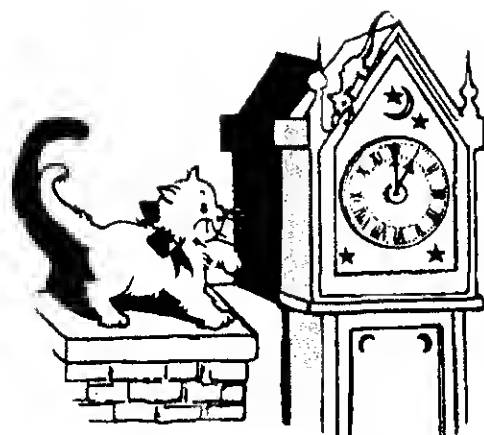
CD Track 78-Practise  
CD Track 79-Performance



THE THIRD LITTLE PIG  
Second Part



You are now ready to play "Music Box Dancer" in Performance Fun Book 1B.



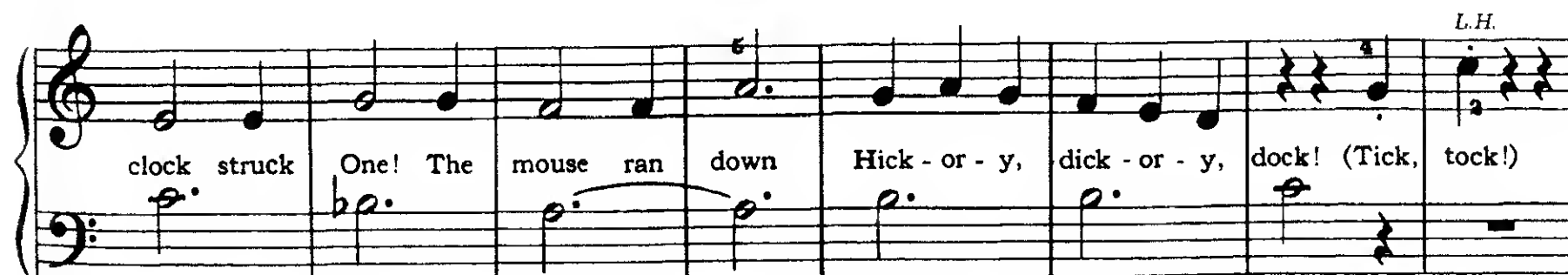
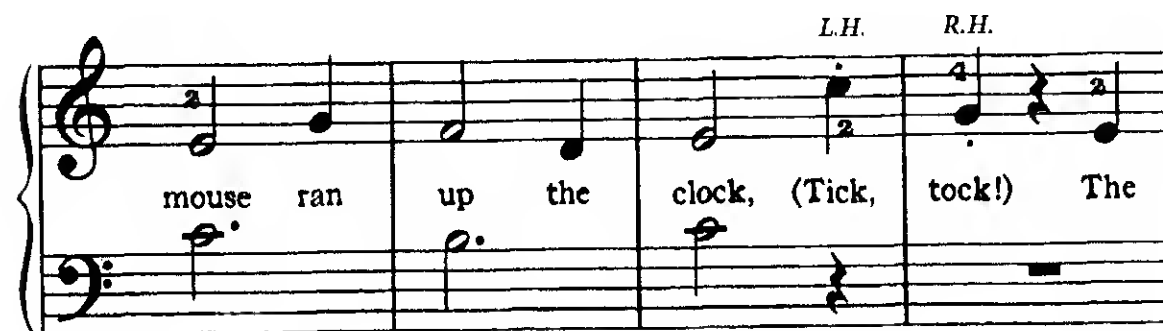
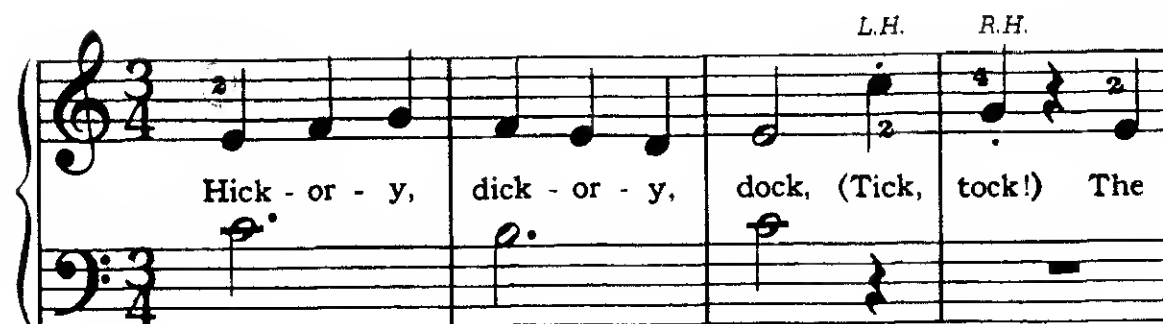
# HICKORY, DICKORY, DOCK

- Second Part



## 47. Hickory, Dickory, Dock

English



# Jungle Jaunt (Duet)

(SECONDO)

(For Teacher, or another more advanced pupil)

(Through the jun - gle)

(Ti - ger in the)

(Li - on in the)

(I hear a hy - e - na,)



CD Track 83- Practise  
CD Track 84- Performance

## 48. Mountain Trails



from Stephen Foster L.F.

Up the moun-tain trail, Jog a - long, sing a song; Sun will soon be gone, Po - ny, jog a - long!



## 49. Jungle Jaunt (Duet)

(Adventures on Black Keys)

CD Track 86 - Practise  
CD Track 87 - Performance

French Folk Song

(PRIMO)

(Be sure to count these measures.  
Count silently, 4 beats to each measure.)

Through the jun - gle      ri - ding,      Bump - ty, bump - ty,      bump!

Ti - ger in the      tree - top,      Won - der if he'll      jump!      Li - on in the      long grass,

white key

Hear his might - y      roar! (r-r-row—)      I hear a hy -      e - na,      What's he laugh - ing      for?

You are ready to play "Down by the Station" from Performance Fun Book 1B

# 50. Happy New Year !

CD Track 88 - Practise  
CD Track 89 - Performance



Left Hand over R.H.

Bells are ring- ing. Lis- ten to their mer- ry chime,

5

L.H. R.H.

Small bells, great bells, Hear their hap- py rhyme:

5

1



**L.H.**

Roll-ing, toll-ing, Wish-ing you a Hap-py New Year, Wel-come, wel-come! Sil-ver voi-ces chime!

**INTERVALS:** An interval is the distance between two notes. An interval is measured by the number of letter-names it contains...which is the same thing as saying, by the number of *lines* and *spaces* it occupies on the staff.

Each line and each space on the music staff is called a degree. In PENNY WHISTLE, C to D is a *second*; it contains two letter-names: C and D; it occupies two degrees of the staff: line, space; and on the piano it takes in two white keys. C to E is a *third*; it contains three letter-names: C, D, E.

C, D, E occupies three degrees on the staff: line, space, line; and on the piano three white keys,....and so on.

When you play PENNY WHISTLE, notice that it is in C Major... (the scale of C, no sharps or flats). Can you play PENNY WHISTLE using the notes of the scale of G? Watch for the *sharp*; use the same fingering as in your book. Sing the words as you play: "a second, a third," and pause at each pause mark. Can you play it using the notes of the scale of F? Watch for the *flat*; use the same fingering as in the book.

## 51. Penny Whistle

(INTERVALS)

CD Track 90 - Practise  
CD Track 91 - Performance

(Observe the pauses)

**R.H.**

**L.H.**

Sing the words:

A second, a third; a third, a fourth; a fourth, a fifth; a fifth, a sixth;

a sixth, a seventh; a seventh, an eighth. (Octave)

Eight, seven, six, five, four, three, two, one.

# PROGRESS PAGES

The PROGRESS PAGES are designed to promote a livelier, keener awareness in music study...thereby advancing the pupil's interest in music, and augmenting their ability to make progress on their own initiative.

The examples in the Progress Pages are to be assigned by the teacher, but should be learned *by the pupil*, with little or no assistance from the teacher. In this way the pupil, left to their own resources, will necessarily become more observant, more competent; and the teacher will obtain much critical knowledge of the pupil's comprehension of what has been taught in past lessons.

The Progress Pages may be begun when good fingering habits have been established, and *not before!* This is a basic requirement of utmost importance. The teacher will decide *when* to assign a piece or exercise in the Pages; suggestions regarding this will be found below the examples, but the suggestions signify only that all the musical facts necessary for the intelligent performance of the example have, at the point indicated, been presented.

TO THE PUPIL: Check *all* the points on the various POSTS (✓) with pencil that can be erased in case you are wrong! When the teacher agrees that all the points checked are correct, you may then re-mark with a pen or crayon.



## 1. By the Sea



Song of a breeze on the sea - shore, Song of a bird in a tree, —

### LOOK-OUT POST

#### for BY THE SEA

I play this piece with: Check:

- 1—the right notes . . . . . ☐
- 2—the right fingering . . . ☐
- 3—the *tied* notes held for full count . . . . . ☐
- 4—even rhythm . . . . . ☐

Song of a wave on the o - cean, These are the songs by the sea. —



(Suggested for use *after* Flute Song, No. 15, on page 23)

## 2. The Hikers

57



### MILEPOST

#### for THE HIKERS

- I play this piece with:* Check:
- 1—the right notes . . . . . ☐
  - 2—the right fingering . . . . . ☐
  - 3—even rhythm . . . . . ☐
  - 4—from memory . . . . . ☐

(Suggested for use after Yankee Doodle, No. 21)



## 3. The Balloon



### OBSERVATION POST

#### for THE BALLOON

- I play this piece:* Check:
- 1—saying the letter-names correctly . . . . . ☐
  - 2—saying the finger-numbers correctly . . . . . ☐

[400] (Suggested for use after Bill's Piece, No. 25)

# 4. Down the Road (Duet)

(Adventures in Rhythm)



CD Track 52 - For Practise

(PRIMO)

(Count silently)  
1 2 3 4

As I was walk - ing down the road, I saw a lit - tle



DOWN THE ROAD is an animated adventure in rhythm—a keen experience in KEEPING THE BEAT! Imagine you are playing in an orchestra—you *must count like a "pro"!*—count silently but *rhythmically!* LOW C in the Second player's part gives you COUNT ONE. Listen for count one, and emphasize it *in your mind*, so that when you reach the third measure *on this page*, (below), you will be able to carry on without missing a beat!

### TAKE-OFF

POST for DOWN THE ROAD

*I play this duet Primo:*

- |                                    |                          |
|------------------------------------|--------------------------|
| 1—fingering and notes correct..... | <input type="checkbox"/> |
| 2—counting alertly.....            | <input type="checkbox"/> |
| 3—up to time throughout.....       | <input type="checkbox"/> |

(Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4)

he flew by! As I was run-ning down the road, I

did not see a hop-py toad, I did not see a dra-gon-fly, Who

slowing . . . . .

tipped his wings as I flew by! Doo - dah - doo - dah! Doo - dah day!



# LIFEGUARD POST for VACATION DAYS

I play this song with:

- 1—correct fingering in left hand ..... ☐ Check:  
2—a singing melody and soft accompaniment. .... ☐



# FISHIN' POST for THE SECRET

I play this tune:

- 1—from memory, looking at the keyboard ..... ☐ Check:  
2—from memory, looking away from the keyboard.. ☐

Check:

## 5. Vacation Days



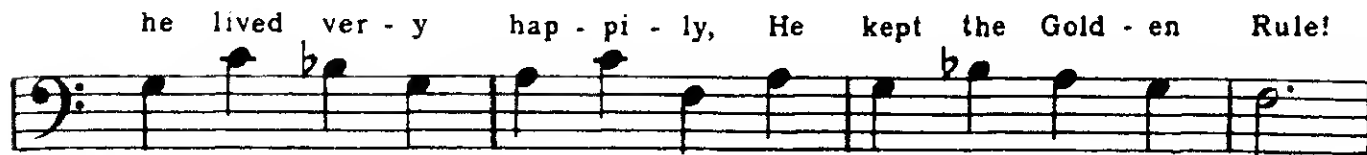
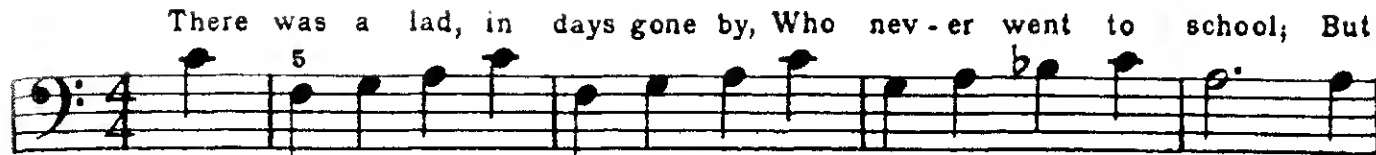
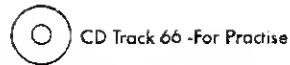
Old sum-mer time \_\_\_\_\_ at last is here, \_\_\_\_\_ And no more school \_\_\_\_\_

\_\_\_\_\_ for us this year! \_\_\_\_\_ Oh, yip - a - dee, \_\_\_\_\_ Oh, yip - a -

day, \_\_\_\_\_ School's out, hur - ray! \_\_\_\_\_ Now we can play! \_\_\_\_\_

## 6. The Secret

(Tune for Left Hand)



(Suggested for use any time *after* No. 25)

SUN-UP  
POST for

LAZY MARY, WILL YOU  
GET UP?

I play this piece: Check:

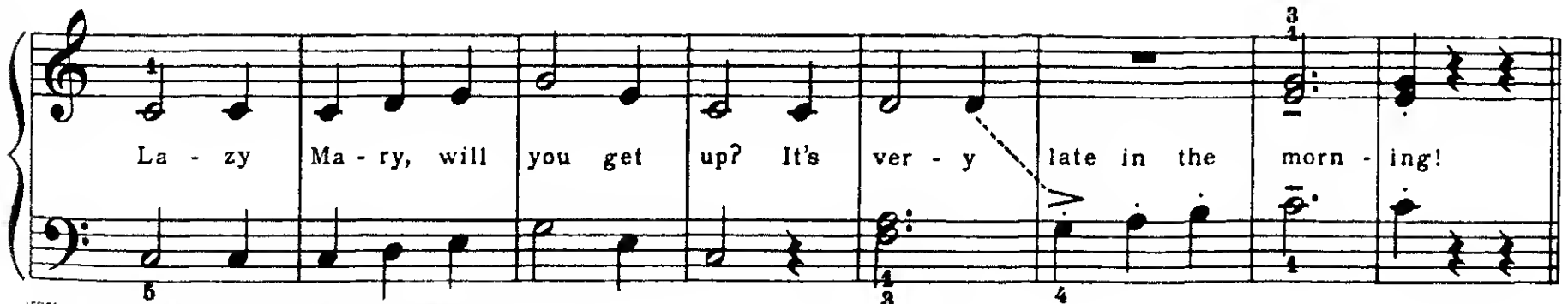
1—with no wrong notes. . . . ☐

2—with perfect fingering. . . ☐

3—with a slight accent on  
count one. . . . . ☐

4—at a fairly fast tempo. . . ☐

## 7. Lazy Mary, Will You Get Up?



1F001 (Suggested for use *after* Through the Enchanted Forest, No. 43)

# 8. Pawpaw Patch



Traditional

Where, oh, where is lit-tle Les-lie? Where, oh, where is lit-tle Les-lie?

Where, oh, where is lit-tle Les-lie? 'Way down yon-der in the paw-paw patch.

(Suggested for use after Hickory, Dickory, Dock, No. 47)



## TOE-TAPPERS' POST

for PAWPAW PATCH

I play this singing-game: Check:

- 1—with fingering correct. .... ☐
- 2—rhythmically, in strict time..... ☐
- 3—from memory..... ☐



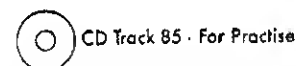
## MOVE-OUT POST

for KEYBOARD MAGIC

I play this three different ways: Check:

- 1—both hands play as written. ☐
- 2—right hand plays one octave higher on the keyboard, left hand as written..... ☐
- 3—left hand plays one octave lower on the keyboard, right hand as written..... ☐

# 9. Keyboard Magic



(Suggested for use after Mountain Trails, No. 48)



# Certificate of Merit~

*This certifies that*

*has successfully completed*

BOOK ONE - The LEILA FLETCHER PIANO COURSE

*and is promoted to*

BOOK TWO - The LEILA FLETCHER PIANO COURSE



.....  
TEACHER

Date. ....

IMPORTANT NOTE TO THE PUPIL: you have completed BOOK ONE and are going on to BOOK TWO, but keep Book One handy so that you can REVIEW it occasionally. It is fun to play your old pieces, and you will benefit greatly by playing them often. Of course, they will seem easy to you, but that is what makes them valuable: you will be able to think more and more of how they sound as you play them. And you can check your playing for these qualities: pleasing tone; steady rhythm (no stops or stumbles); expression; fingering; phrasing (you can think and play a phrase-at-a-time). Be sure to play the pieces in BOOK ONE every Once-in-a-While! It will make it easier for you to play the new pieces in BOOK TWO!



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for individual and class instruction

### THEORY FUN

For the beginner a delightful elementary theory book with fun creative games, puzzles and activities designed for the 5-7 year old. Covers the basic music theory concepts in an appealing way and can be used effectively with book one of the course or any published piano method.

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